HOW BROKAW BROKE OUT•RUDY CREW'S COUP

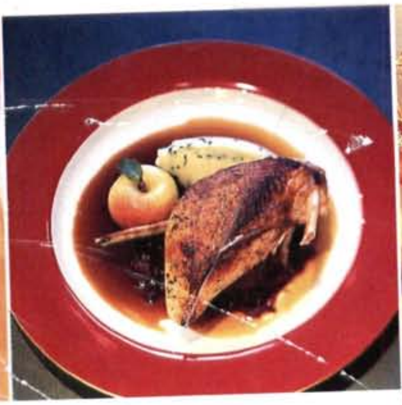
COLN CITY LIBRARIES
3 3045 01355 2274

JANUARY 6, 1997

NEW YORK®

JAN 0 6 1996

Per RMC



WHERE TO EAT NOW

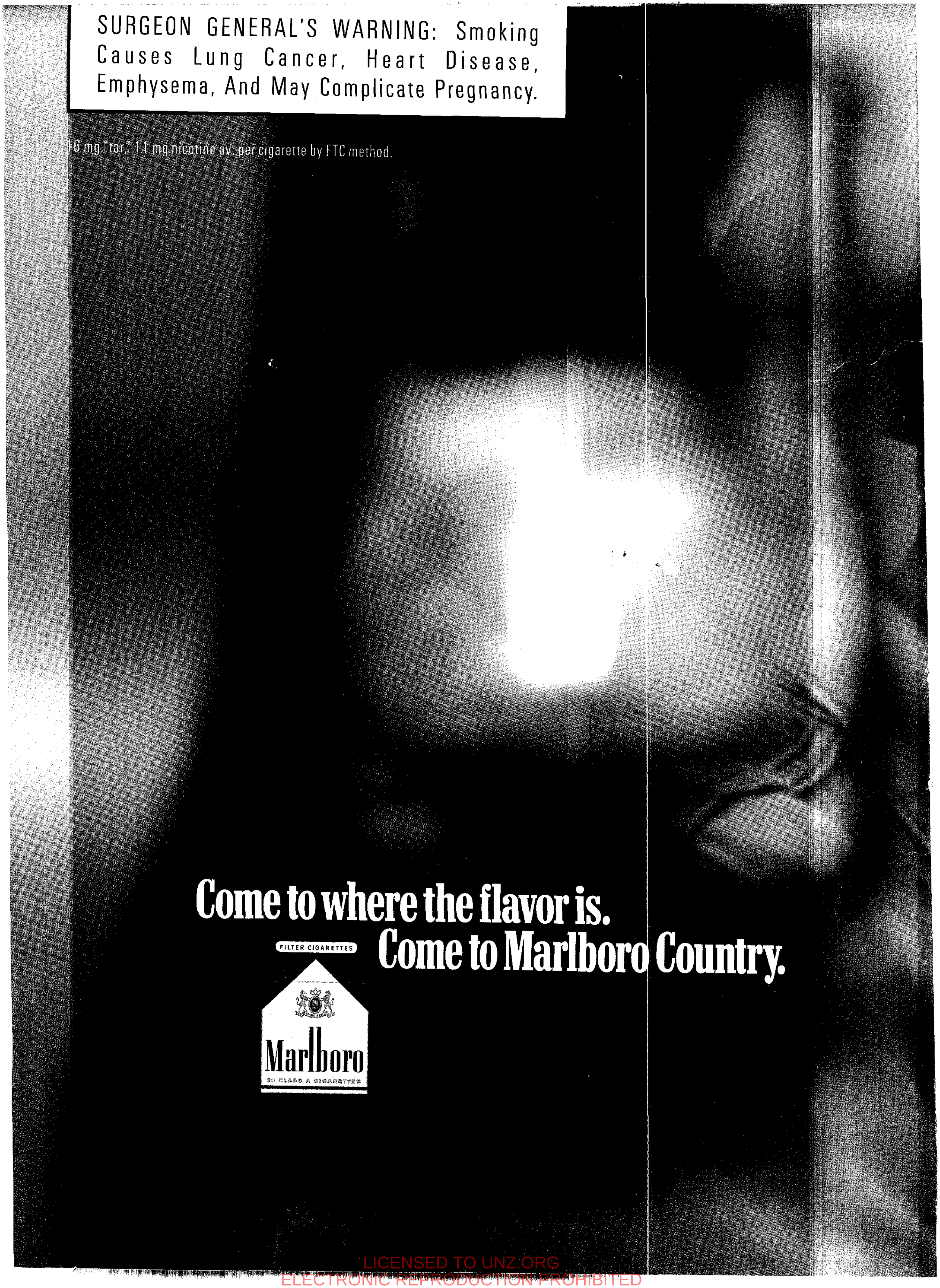
GAEL GREENE'S 1997 RESTAURANT GUIDE

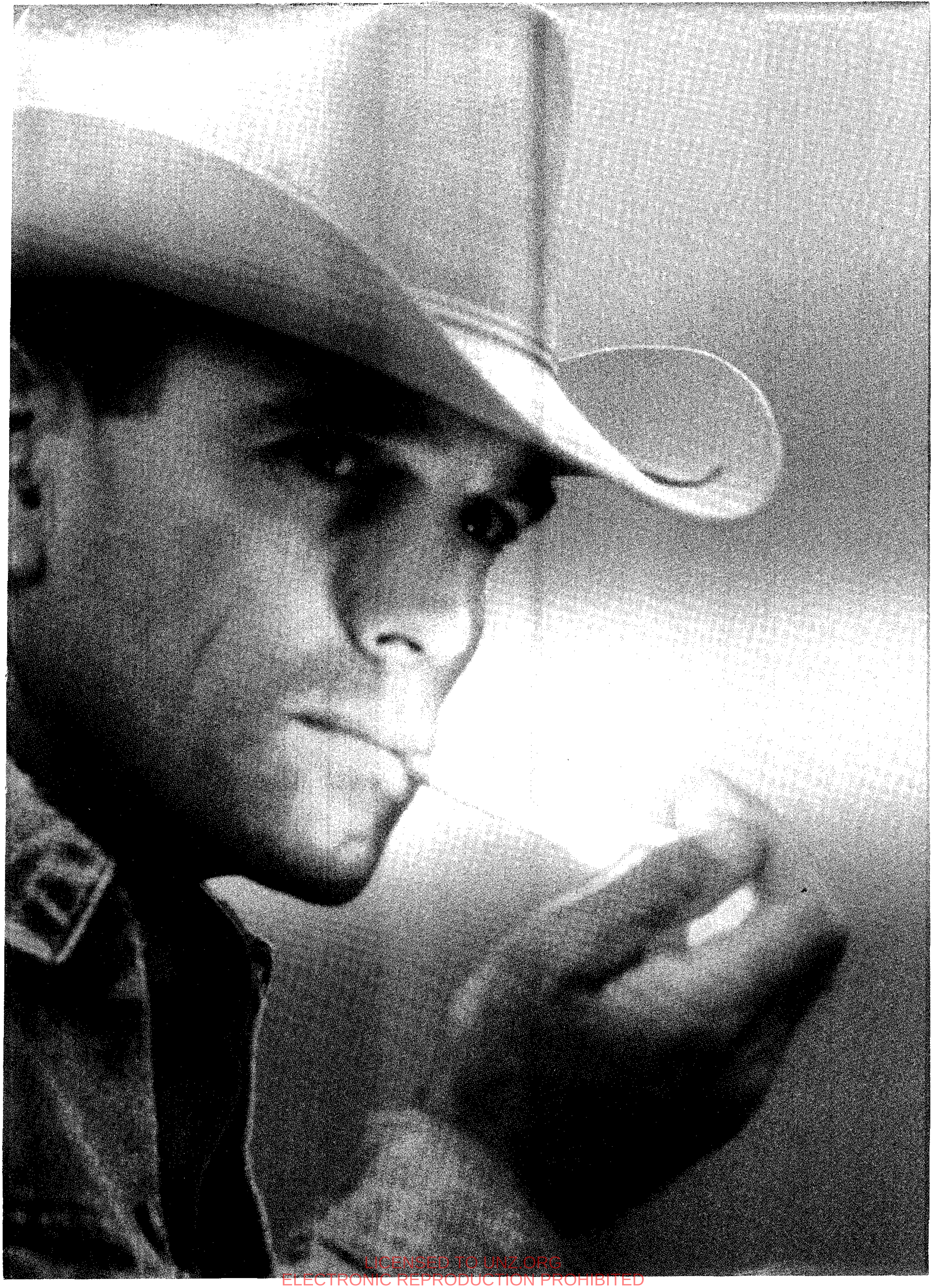
THE SCREENING ROOM

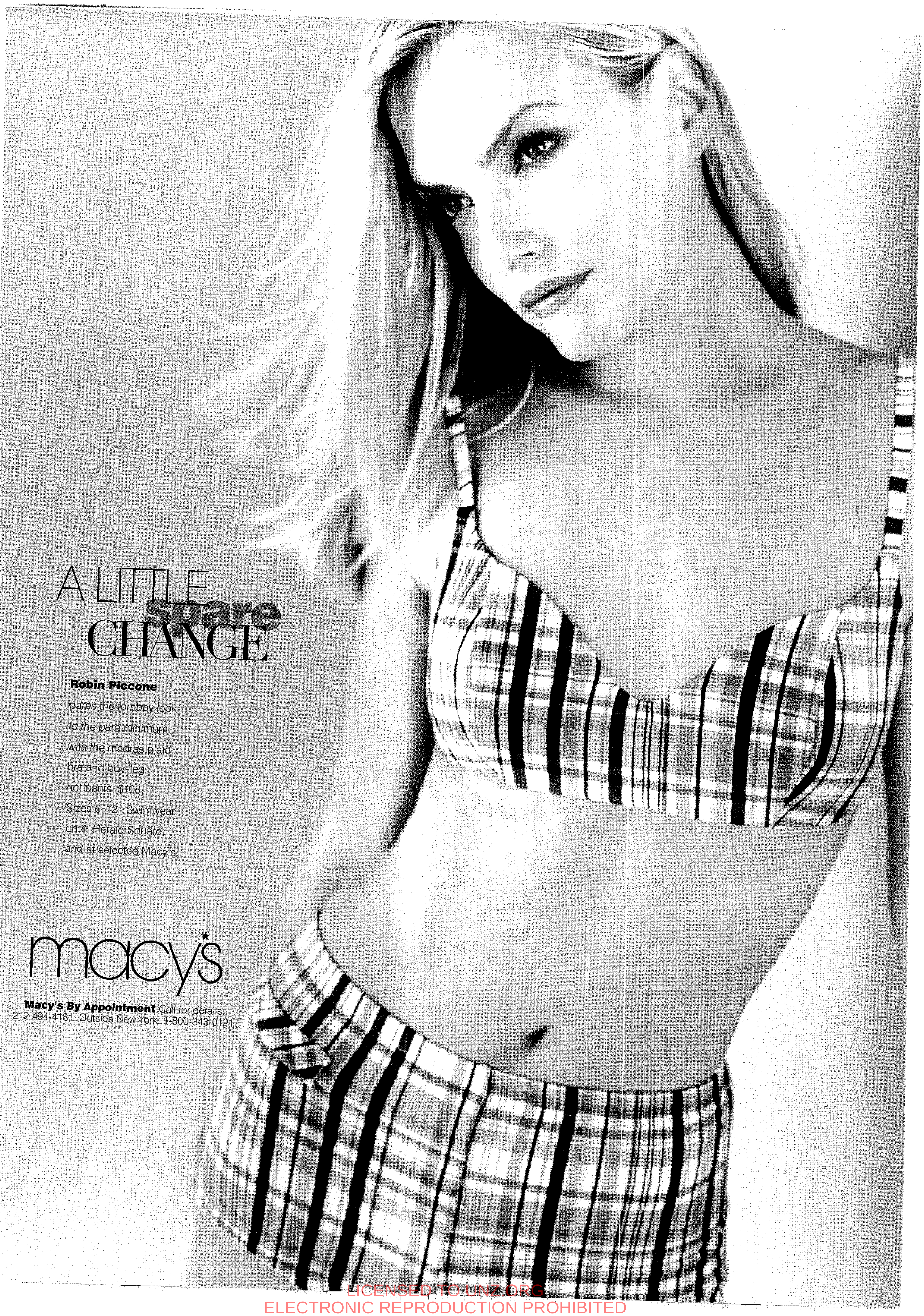
#BXBHFCL******* 5-DIGIT 68508
#0136ILNC091 4#590832 96
JUN 16 97
LINCOLN CITY LIB REFRNCE FFFF
136 S 14TH ST #0201
LINCOLN NE 68508-1801

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

16 mg "tar," 1.1 mg nicotine av. per cigarette by FTC method.


Come to where the flavor is.
Come to Marlboro Country.
FILTER CIGARETTES
PM
Marlboro
20 CLASS A CIGARETTES





A LITTLE spare CHANGE

Robin Piccone pares the tomboy look to the bare minimum with the madras plaid bra and boy-leg hot pants, $108. Sizes 6-12. Swimwear on 4, Herald Square, and at selected Macy's.

macy's

Macy's By Appointment Call for details: 212-494-4181. Outside New York: 1-800-343-0121

Contents Jan. 6, 1997

"My concert . . . is not going to be about Christmas.
I'm saying, 'Let's think about death and suicide this season.' "
MASAKO "MIMI" TAKAHASHI, PAGE 38

22 Where Do We Eat?

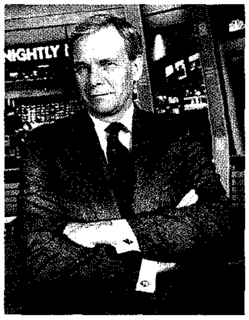
By Gael Greene

Desire the deeply new? Try Independent or Le Cirque 2000. Do you require meat, cigars, or both? Visit Angelo and Maxie's. Amid a million pasta places, looking for one winner? Head for Fresco. And how, exactly, do we know all this? *New York*'s Insatiable Critic has done all the alimentary homework for you, in her annual ask-and-you-shall-receive roundup. Make your 1997 reservations today.

32 Anchor Rising

By Charles Kaiser

Four years ago, Tom Brokaw's *NBC Nightly News* was third among the Big Three—and that was before the *Dateline*-truck-explosion debacle. Today, NBC's nipping at the leader's heels, and the MSNBC online channel is a big hit. Why? In part, the leadership of probably the only South Dakotan you'll see on TV tonight.



38 The Far East Village

By Jeff Wise

The newest export from Japan is hardly high-tech. Tokyo's kids, in their own version of the Grand Tour, are coming to New York to live in crummy apartments and play in punk-rock bands. Their blend of off-kilter English, pop-culture saturation, and nerdy enthusiasm is its own brand of cool.

Gotham

13 Julius Caesar on Wall Street; a downtown Angel remembered; Fun City meets Sin City, at one-third scale

Departments

20 The City Politic

Michael Tomasky

Rudy Crew is finally getting the keys to the superintendents' offices. Will his reforms do the job?

Marketplace

44 Best Bets

Corky Pollan

Movers (moon boots, child-size, French) and shakers (cocktail, vintage, English)

46 Sales & Bargains

Dany Levy

From shaving mugs to a marbleized fireplace, feathering your nest affordably

The Arts

48 Movies

David Denby

Okay, cry for her: *Evita*, despite flawless imagery, is missing a sense of humanity and an iota of wit

50 Theater

John Simon

Will, not: The Public Theater's *Henry VI* fails on almost every front

52 Classical Music

Peter G. Davis

The citywide culture blitz of the season, even in diminished form, still reaches from Verdi to Zappa

54 Dance

Tobi Tobias

The Ailey company overreaches, but the dancers amaze; *Nutcrackers* overwhelm

56 Television

John Leonard

PBS's *Nostromo:* Conrad's fatalism on race, imperialism, and revolt

Cue

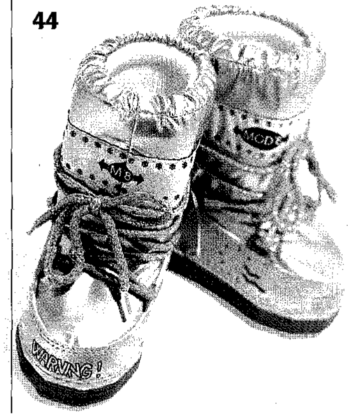
59 Yo La Tengo at Maxwell's; tango in Grand Central; mixed-breed Vitamin C at Gourmet Garage; Cézanne raisonné; a kid-friendly East Village café; ring it in with the Philharmonic

61

Misc.

Letters 8
Intelligencer *by Beth Landman Keil and Deborah Mitchell* 11
***Guardian* Crossword** 107
'Cue' Crossword *by Maura B. Jacobson* 107
Bad Publicity *by Larry Doyle and Kyle Baker* 108
Classified 94
Strictly Personals 103

44



Photograph: bottom left, Danny Clinch.

JANUARY 6, 1997—VOL. 29, NO. 51. Periodicals postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver,** New York **Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.** Printed in the U.S.A.

Cover: Photographs: clockwise from top left, Kenneth Chen; Ann Stratton; Kenneth Chen (2); Ann Stratton (2); Kenneth Chen; Steven Freeman; Andrew Garn; Ann Stratton; Steven Freeman; Ann Stratton.

Ring in the New for 6 Days Only

JAN. 1ST - JAN. 6TH

50% OFF STOREWIDE*

Save on any bedroom, living room dining room or accessories from our five floors of fabulous designer furniture.

Happy New Year!

*Off M.S.R.P. Not valid for prior purchases, or special event offers.

ALSO ENJOY 12 MONTHS INTEREST FREE* ON ANY PURCHASE

*minimum monthly payment required. See store for details. Offer Expires 1/6/97.

FOREMOST FURNITURE

CELEBRATING OUR 31ST YEAR

8 West 30th St. Between 5th Ave. & Bdwy. 5th Fl. Reception
(212) 889-6347
Open Daily 10AM - 6PM. Thurs. till 7PM. Sat. 10AM -5PM. Sun. 11AM - 5PM
New Year's Day Special Hours: 11AM to 5pm

this certificate valid to the bearer (if one of the 1st 97 people in Foremost Furniture Jan. 1, 1997.) for

$97

GIFT CERTIFICATE
TOWARDS THE PURCHASE OF ANY ITEM

EXTENDED STAYS. EXCEPTIONAL AMENITIES.

THE PHILLIPS CLUB

AT LINCOLN SQUARE
A MILLENNIUM PARTNERS RESIDENTIAL HOTEL

1965 BROADWAY AT 67TH ST.
NEW YORK, NY 10023
212 835 8800, EXT 15 FAX 212 835 8850

NOW OPEN

Luxury furnished apartments
Preferential membership at Reebok Sports Club/NY
24-hour concierge and private doorman
Steps from Central Park

NEW YORK

EDITOR-IN-CHIEF
Caroline Miller

EXECUTIVE EDITOR
Michael Hirschorn

MANAGING EDITOR
Sarah Jewler

ARTICLES EDITOR
John Homans

NEWS EDITOR
Jeremy Gerard

DESIGN DIRECTOR
Robert Newman

PICTURE EDITOR
Margery Goldberg

FASHION DIRECTOR
Jade Hobson Charnin

DEPUTY EDITOR
Julie Just

SENIOR EDITORS
Phoebe Eaton, Maer Roshan, Matthew Weingarden

STAFF EDITORS
Ruth G. Davis, Kate O'Hara

CONTRIBUTING EDITORS
Suzanna Andrews, Lisa Birnbach, Peter Blauner
Rene Chun, John Connolly, Peter G. Davis, David Denby
David Edelstein, Jeffrey Goldberg, Gael Greene
Peter Hellman, Tony Hendra, Craig Horowitz
Bob Ickes, Karrie Jacobs, Mark Jacobson
Maura B. Jacobson, Peter Kaminsky, James Kaplan
Beth Landman Keil, Walter Kirn, Corby Kummer
John Leonard, Barbara Lippert, Paul Lukas
Larissa MacFarquhar, Mary Ann Madden, Rebecca Mead
Deborah Mitchell, Patricia Morrisroe, Chris Norris
Nicholas Pileggi, John H. Richardson, Nancy Jo Sales
Luc Sante, Marshall Sella, John Simon, Christopher Smith
Ben Stein, Mark Stevens, Janice Hopkins Tanne
Tobi Tobias, Michael Tomasky, Guy Trebay, Alex Williams

CULINARY EDITOR
Gillian Duffy

BEST BETS EDITOR
Corky Pollan

PHOTO DIRECTOR, SPECIAL PROJECTS
Jordan Schaps

SALES & BARGAINS EDITOR: Dany Levy

STAFF WRITERS
Maureen Callahan, Barbara Ensor
Linda Hall, Ariel Kaminer, Edith Newhall
Ethan Smith, Norman Vanamee

ASSOCIATE EDITORS
Christopher Bonanos, Matthew McCann Fenton
Robert Patronite, Robin Raisfeld, Elizabeth Shepherd

PRODUCTION EDITOR
Deborah Gasiorek

ASSISTANT EDITORS
Alexandra Lange, Claire Perrault
Charles Runnette, Clay Thurmond

REPORTERS
Ondine Cohane, Patricia Falvo
Lucy Hawking, Michael Steele

DEPUTY ART DIRECTOR
Florian Bachleda

ART PRODUCTION DIRECTOR: Eugene R. Tooman
DEPUTY PICTURE EDITOR: Sabine Meyer

ASSOCIATE PICTURE EDITORS
Nakyung Han, Yvonne Stender

ASSISTANT ART DIRECTOR: Vita Parrino
DESIGNER: Andrea Dunham
ART STAFF: Steven Davis, Pino Impastato
Anton Ioukhnovets, Jennifer Procopio, Ellene Wundrok
COLOR PRE-PRESS MANAGER: Alejandro Gomez
ASSISTANT TO THE EDITOR-IN-CHIEF: Deborah R. Slater

EDITORIAL ASSISTANTS
Sarah Bernard, Laura Georgio
Vanessa Grigoriadis, Ariel Levy

PUBLIC RELATIONS DIRECTOR
Maury Rogoff

SYSTEMS MANAGER: Marty Reinert
ASSOCIATE SYSTEMS MANAGER: David Miller
PRODUCTION DIRECTOR: James B. Reffler
ASSOCIATE PRODUCTION DIRECTOR: Robert P. Wilkey
ASSISTANT PRODUCTION MANAGER: Bobbi Fischer
PRODUCTION COORDINATOR: Amanda P. Fellows

The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by K-III Magazine Corporation, 444 Madison Avenue, New York, New York 10022-6999. Telephone: 212-508-0700. **Copyright © 1997 by K-III Magazine Corporation. All rights reserved.** All requests for permissions and reprints must be made in writing to Reprint Management Services, 147 West Airport Road, P.O. Box 5363, Lancaster, PA 17606-5363; reproduction without permission is strictly prohibited. *New York* Magazine is not responsible for the return or loss of unsolicited manuscripts. Any submission of a manuscript must be accompanied by an SASE. Officers of K-III Magazine Corporation: William F. Reilly, Chairman; Charles G. McCurdy, Vice-Chairman; Beverly C. Chell, Vice-Chairman.

The Winter Tag Sale at ABC.

Storewide savings of 25% to 70%.*

Now through January 12.

ABC Carpet & Home

Broadway at e. 19th Street. Manhattan. 212.473.3000.
Monday through Friday 10 to 8. Saturday 10 to 7. Sunday 11 to 6:30.

Weekend parking: $5.00 for up to 3 hours with validation. At 6 e.17th and 6 e.20th (between 5th & Broadway).

The ABC Factory Store (floorcovering only) 1055 Bronx River Ave. (corner Bruckner Blvd.), Bronx, NY 718.842.8775
Monday through Friday 10 to 7. Saturday 9 to 7. Sunday 11 to 6.

*Savings are off regular and original prices. For original prices, intermediate markdowns may have been taken prior to this sale.

[illegible]
rs. bedskirts. kitchen towels. placemats & napkin
ow & drapery hardware. bath rugs. azeris. mirror
ires. dining chairs. towels. beds. chainstitch rug
day cards & wrap. chests of drawers. picture frame
et remnants. sleepsofas. sheets. chairs. bed pillow
ecoths. table toppers & rounds. lamps. cupboards. afgh
. consoles. shower curtains. nightstands. coverlets
ns. hooked rugs. mattress pads. mahindras. desk
itectural elements. machine made rugs. mattresse
mans. blankets. broadloom. down comforters. sofa
stani & turkish rugs. crib bedding. tibetans. bal
hing. needlepoints. dining tables. antique accessorie
dloom. dinnerware. kilims. chandeliers. blankets. fabr
the yard. tassels & trim. curtain panels. entertainme
oires. desk accessories. coffee tables. aubusson
istmas ornaments & lights. hand knotted indian rug
orative accessories. potpourri. pillowcases. stair & ha
ners. bath towels. stonewashed dhurries. baby blanket
rugs. down comforters. mattress pads. coffee table

C U E

What are the new films and where are they playing?
Broadway, Off Broadway, or Off-Off Broadway?
Music under the stars or on the stage?
How about a comedy club for a few laughs?
Want to be moved by classical art or avant garde art?
How about dinner after the show?
Let's take the kids out - where should we go?

CUE - The weekly guide to everything that's worth seeing and doing in the most exciting city in the world. See it every week in

NEW YORK®
MAGAZINE

Are You Considering Cosmetic Surgery?

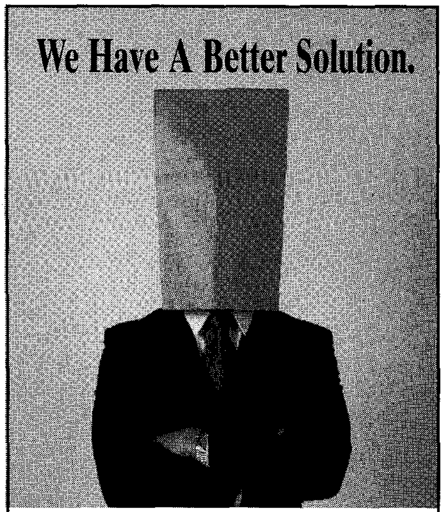
DENISE THOMAS
COSMETIC SURGERY CONSULTANT

"*...brilliant idea!*" VOGUE
"*...don't hesitate!*" GLAMOUR
"*...experienced!*" TOWN & COUNTRY

Denise Thomas can be your personal shopper, answer your questions and recommend the best Board Certified Plastic Surgeons to meet your needs and your budget.

(212) 734-0233
MEMBER APSA

We Have A Better Solution.

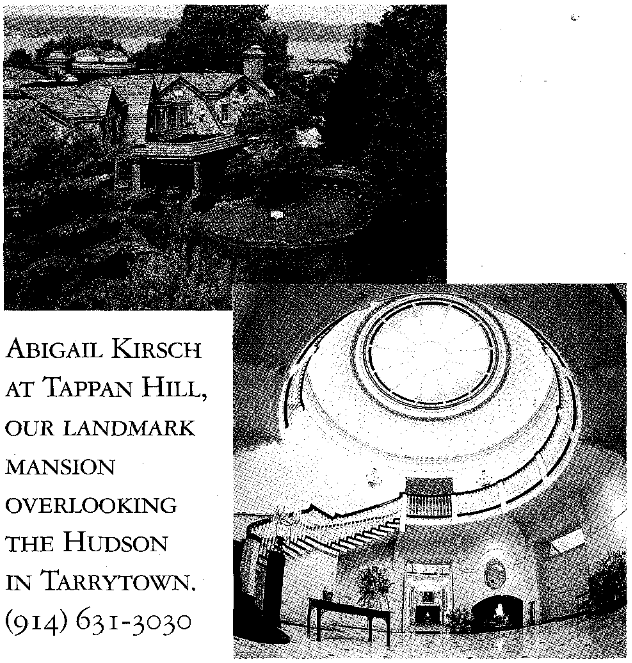


CORDARO
SURGICAL
HAIR RESTORATIONS
LONG ISLAND • NEW YORK CITY
1-800-585-4505
http://www.tricreations.com/cordaro

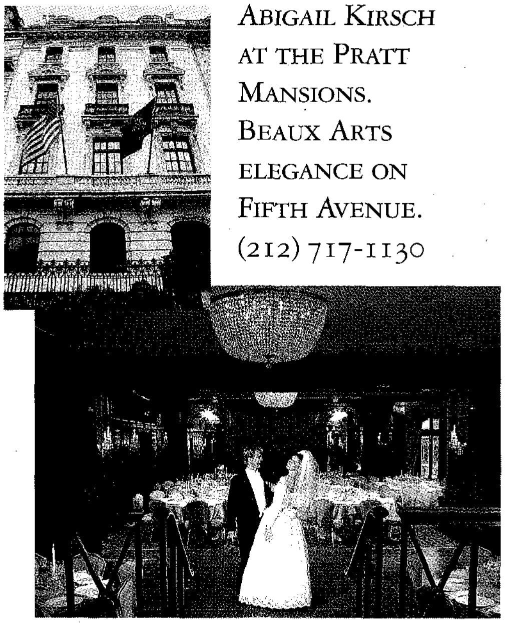
NEW YORK

PUBLISHER
Amy R. Churgin
ASSOCIATE PUBLISHER
Alan Katz
BUSINESS DIRECTOR: Betsy Cronen
RETAIL MANAGER: Stefanie Feidelson
SALES DEVELOPMENT MANAGER
Ginger Sutton
SALES REPRESENTATIVES
Amy Hochfelder Ball, Alexis Demetroulakos
Lauren Effron, Catherine Kaiser
Trish Considine Kirsch, Kira Krieger
Claudia Ryan, Wendi V. Sanders
ASSISTANTS: Roy DeCaro, Evette Manners
Ahu Z. Resimcioglu, Cara Rubin
Kristina Stefanelli, Leslie Weiss
MIDWEST MANAGER: Sasha Mayoras, 312-616-1895
DETROIT: Karen Teegarden & Associates, 810-642-1773
CALIFORNIA: SD Media, 310-264-7575
ATLANTA AND FLORIDA: Stites & Fontaine, 770-491-1419
TEXAS: Tierney & Company, 972-625-6688
FRANCE/UK: S & R Media, 011-33-1-47-61-08-26
CANADA: Media Services International, 905-238-9228
ITALY: Studio Villa, 011-39-2-31-16-62
HONG KONG: Pacific Asia Media, 011-852-834-6128
ADVERTISING SYSTEMS MANAGER: Karen Norberg
ADVERTISING COORDINATORS
Sharon Y. Quinn, Michel Gilbert
CREATIVE SERVICES DIRECTOR
Beverly Hood Allen
PROMOTION MANAGER: Gerry Napoli
CREATIVE SERVICES: Wendy Bronstein
SENIOR WRITER/MERCHANDISING: Lauren Paige Kennedy
SPECIAL SECTIONS: Christy Casamassima
SPECIAL PROJECTS: Cori M. Lorenzon
SENIOR DESIGNER: Ilene Segal
DESIGNER: Halle Spector
MARKETING COORDINATOR: Kathryn R. Hoffman
PROMOTION COORDINATOR: Danielle Unterman
RESEARCH AND MARKET DEVELOPMENT DIRECTOR
Eileen P. Ronan
SENIOR RESEARCH ANALYST: Christine McKaba
RESEARCH ASSISTANT: Peter R. Chiacchiaro
INFORMATION SERVICES DIRECTOR: Valerie Taylor
ASSISTANT TO THE PUBLISHER: Michele L. Romano
VICE-PRESIDENT, GROUP CLASSIFIED DIRECTOR
Nancy J. Fedder
CLASSIFIED MANAGER: Teresa Taylor
SALES AND MARKETING MANAGER: John Miceli
SALES DEVELOPMENT MANAGER: Michelle Krell Kydd
PRODUCTION MANAGER: Manuel Gomes
PRODUCTION ASSISTANT: Dana Cohen
SALES REPRESENTATIVES: Mark Bristow
Theresa Bunce, Kendra Callahan
Debbie Horowitz, Chris Lutkin
Wendy Pusey, Denise Sisto
STAFF: Denise Fowler, Greta Turken
CIRCULATION DIRECTOR: Craig Reynolds
ASSOCIATE CIRCULATION DIRECTOR, PLANNING: Charles Lung
MANAGERS: David W. Schaefer, Barbara E. Wilck
SPECIAL PROJECTS ASSISTANT MANAGER: Barbara Wood
CONTROLLER
David Rockefeller
ASSISTANT CONTROLLER: Deborah L. Sheffey, CPA
MANAGER OF SPECIAL PROJECTS: Carmine Tiero
ACCOUNTANT: Judy Dill
A.P. SUPERVISOR: Kathleen Marney
COLLECTIONS MANAGER: Susan Haridas
STAFF: Aubrey Guio, Maribel Lopez
OFFICE SERVICES MANAGER
Mary Ann McCarthy
STAFF: Esther Gillyard, Priscilla Hood
Warren MacDonald, Joseph Markfelder, Angelo Molina
Omar Rowe, Virginia Spraggins, Sarah Wigfall
K-III MAGAZINES
CHAIRMAN: William F. Reilly
PRESIDENT: Harry A. McQuillen
VICE-CHAIRMAN: Charles G. McCurdy
VICE-CHAIRMAN: Beverly C. Chell
VICE-PRESIDENT: Curtis A. Thompson
PRESIDENT, ADVERTISING AND MARKETING: Janice Grossman
VICE-PRESIDENT: Brian T. Beckwith
VICE-PRESIDENT AND CHIEF FINANCIAL OFFICER: Linda C. Jenkins
VICE-PRESIDENT, FINANCIAL PLANNING & ANALYSIS: Jennifer P. Chu
VICE-PRESIDENT, CONTROLLER: David W. Whitwell
VICE-PRESIDENT, OPERATIONS: Steven R. Elzy
VICE-PRESIDENT, MANUFACTURING: Edward J. Egan
VICE-PRESIDENT, SINGLE COPY SALES: Mark A. Peterson
VICE-PRESIDENT, SYSTEMS: Robert M. Cummings
VICE-PRESIDENT, GROUP SALES: Nan L. Elmore

Something romantic...



Abigail Kirsch
at Tappan Hill,
our landmark
mansion
overlooking
the Hudson
in Tarrytown.
(914) 631-3030



Abigail Kirsch
at the Pratt
Mansions.
Beaux Arts
elegance on
Fifth Avenue.
(212) 717-1130

Something enchanting...

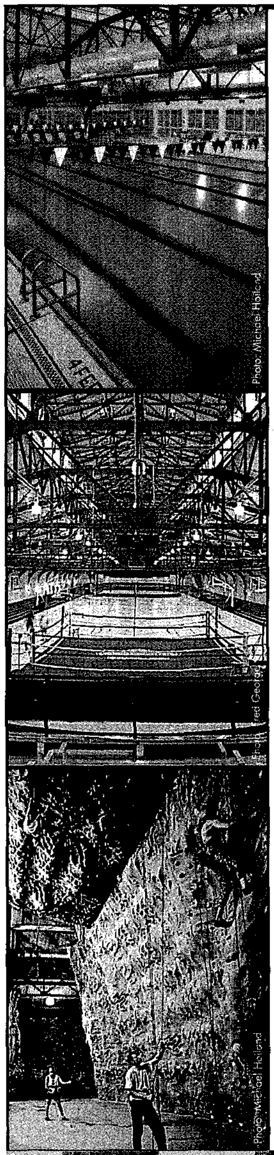
Abigail Kirsch
at The New York
Botanical Garden.
The splendid new
Garden Terrace Room.
(718) 220-0300

The nicest places (including yours) feature the pleasures of

Abigail Kirsch

superb cuisine and service

Tappan Hill   The Pratt Mansions   The New York Botanical Garden   Also, Abigail Kirsch "on location"



Special Offer
Expires Jan. 31st

No lines.
No attitudes.
No limits.

(No excuses. Join today.)

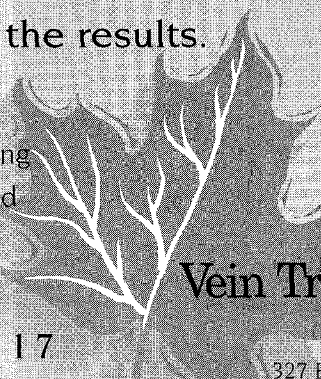
PIER 60
SPORTS CENTER
CHELSEA PIERS™

You gotta see this place.

Come see why the Sports Center is the only facility
in New York recognized by *Men's Health, Shape* and *Allure*
as one of the premier sports clubs in the country.

Call 212.336.6000

Experience the results.



Exclusively treating
varicose veins and
spider veins.

The
Vein Treatment
Center since 1982

212.249.6117

327 East 65th Street • New York

Gang-Busters

IN NANCY JO SALES'S "TEENAGE GANGland" [December 16], she noted that one teenager's parents had been in Europe for two weeks and that a maid came in daily to cook and clean. This is not parenting. No matter how much money people have, wealth does not alleviate the basic responsibilities of parents. Children are not objects; they are not bought from Bloomingdale's—they are created by human beings.

Isn't it painfully obvious why the rich kids and the poor kids in these gangs have bonded, and isn't it ironic? Both groups have the same problem—no parents present in the home. A poor woman who leaves her children in order to go shopping can get hit with child-neglect charges. How are parents who go off to Europe charged?

Joan Shepard
MANHATTAN

I AM A 27-YEAR-OLD WOMAN WHO GREW up on the Upper East Side of Manhattan, in a middle-upper-class world, and attended private school. I never joined a gang, never robbed anyone, never stole from a store, and never dealt drugs. The kids in this article are criminals and should be arrested and punished for their crimes. They are detrimental to our society and are in no way contributing to our world. These kids talk about getting real jobs someday and becoming successful. As far as I am concerned, they don't deserve honest success, and the position they may someday occupy at a company should be filled by a kind, honest, and hardworking citizen. No one should have to walk around in fear of these reckless, truly wicked kids.

Name Withheld
MANHATTAN

I AM A SENIOR IN ONE OF THE MOST PRESTIGIOUS private schools in New York City. I have witnessed the "prep-school gangsters" at work for a few years now.

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to 104700.2563@compuserve.com. Please include a daytime phone number.*

In fact, a few of the kids that I grew up with are now a part of one of the crews mentioned in the article. However, I am by no means a part of their scene, nor do I want to be. What Nancy Jo Sales forgot to do is to interview some students not involved with the crews at all. The children presented in the piece are not at all perceived as movie stars or as godlike by the mass of students in New York City, as they say they are. In fact, *petty thugs* is a more appropriate term. The people who associate with crews, or buy them things, are just a small number of lost infants who are looking for a clique. The children who buy drugs from and get hustled by the so-called gangsters do not know any better. These "prep-school gangsters" are a burdensome force that directly affects normal New York social life.

Name Withheld
MANHATTAN

I CAN RELATE TO THE ACTIVITIES OF THE teenage gangs, as I was actually friends with one of these crew members. In that relationship, I was very naïve, to say the least; after reading this article, I am exceptionally happy we no longer speak. Thanks for this informative, well-reported piece. I feel for these kids, but I will definitely be more careful about whom I speak with and am glad I didn't already get dragged into this dark tunnel.

Name Withheld
WHITE PLAINS, N.Y.

YOUR ARTICLE "TEENAGE GANGLAND" WAS well written as well as very informative. It lets parents know that their so-called perfect, smart, rich kids could be part of the drug cycle in New York, either selling drugs or buying them. The world is not what it used to be, and anyone anywhere could be involved in such crimes.

Kate (a Spence School student)
MANHATTAN

Ammunition

TO GUY MARTIN: I SAY, LOOK HERE, OLD chap, there is nothing "chic" about a kill. Stop trying to glamorize it ["The Shooting Party," December 9]. It just won't work. Slaughtering for sport is, fortunately, not making a comeback—at least not among our informed, compassionate majority—and remains, therefore, relegated to its rightful place alongside fur coats as status symbols on the nineties map: *hopelessly out of touch.*

That a magazine like *New York* would publish an article celebrating shooting parties, dead pheasants, and hunting garb as "fashion" is uncharacteristically thoughtless. Indeed, it is Mr. Martin, for his awestruck reportage of this particular brand of cruelty, and not the poor pheasant, who should be taken out and shot.

Lesley J. Glauberman
MANHATTAN

SMALL WONDER THAT THE WEEKEND hunters have to dress up—how else could they appear sportsmanlike in such a cowardly, unsporting hunt? I lived near a gaming farm and was always happy to see the escapee pheasants. They were a much prettier sight frolicking in the garden than dead in your photo. Some traditions are tired and outdated. One hopes the old farts who hunt will die out and the generation replacing them will choose real sports—not this emperor's-new-clothes approach to weekend butchery.

Name Withheld
MANHATTAN

Safe Plex

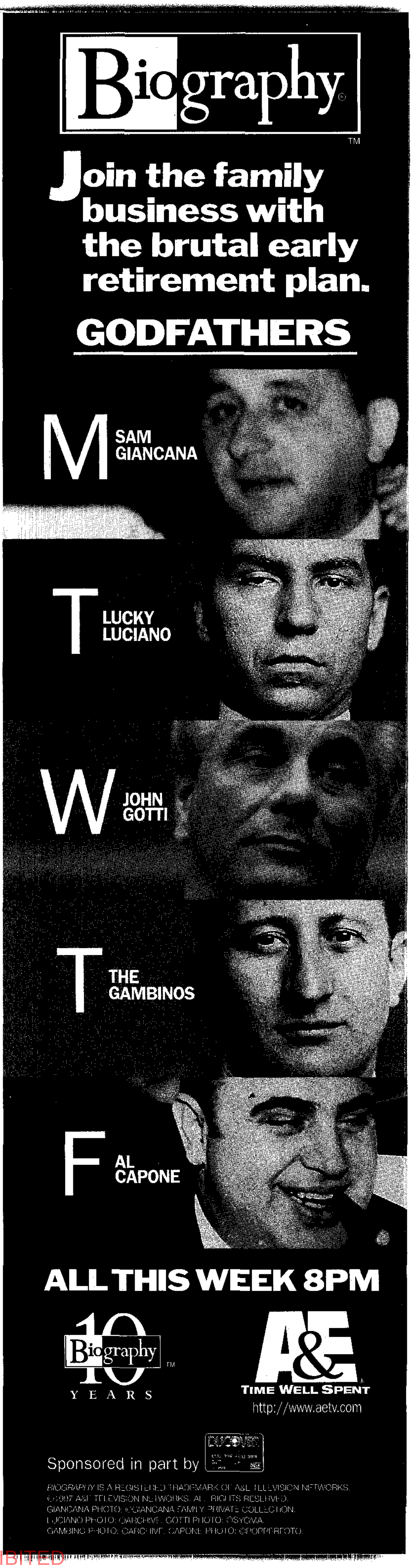
KUDOS TO FORMER MAYOR ED KOCH FOR waging a one-man campaign to bring an important public-health message about safe sex to New Yorkers ["Intelligencer: Citizen Koch's Condom Campaign," December 16]. On a recent outing to the City Cinema, I was pleasantly surprised when instead of the usual boring movie-trivia quiz, a short clip about responsible sexual behavior came on. It's disappointing that other movie theaters in the city haven't followed suit. What are they afraid of? Not sex. After all, you can see plenty of that at the movies.

Alexander Sanger
President
Planned Parenthood of New York
MANHATTAN

God Only Knows

IN HIS PIECE ON POSSIBLE SUCCESSORS TO Cardinal O'Connor, Chris Smith characterizes the Catholic Church as out of touch. The church has been hearing that for nearly twenty centuries now ["Cityside: Papal Bull Session," December 16]. The church considers matters like the sanctity of human life as truth revealed by God, and so it cannot change what it believes and teaches to suit the conventional wisdom of the times. And as for the clergyman who hopes the pope dies soon: That might be "enlightenment" to some, but it strikes me as not only cruel but decidedly unchristian.

The Reverend Monsignor
William Benwell
WARREN, N.J.



Biography™

Join the family business with the brutal early retirement plan.

GODFATHERS

M SAM GIANCANA
T LUCKY LUCIANO
W JOHN GOTTI
T THE GAMBINOS
F AL CAPONE

ALL THIS WEEK 8PM

Biography™ 10 YEARS

A&E® TIME WELL SPENT
http://www.aetv.com

Sponsored in part by DISCOVER

BIOGRAPHY IS A REGISTERED TRADEMARK OF A&E TELEVISION NETWORKS.
©1997 A&E TELEVISION NETWORKS. ALL RIGHTS RESERVED.
GIANCANA PHOTO: ©GIANCANA FAMILY PRIVATE COLLECTION.
LUCIANO PHOTO: ©ARCHIVE. GOTTI PHOTO: ©SYGMA.
GAMBINO PHOTO: ©ARCHIVE. CAPONE PHOTO: ©POPPERFOTO.

PURE MISCHIEF.
SMIRNOFF

BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

HAS PAMELA'S PIQUE SHAKEN SHRUM?

Harriman: *Shrum shun*

The big news bubbling inside the Beltway and on the Washington–to–New York shuttle: the cold war between controversial Democratic doyenne and ambassador to France **Pamela Harriman** and her erstwhile ally well-connected Democratic consultant **Robert Shrum.** Though Shrum has long been one of Harriman's closest advisers, sources say the two stopped speaking after the publication of **Sally Bedell Smith's** juicy Harriman bio, *Reflected Glory,* last fall. Sources say that Shrum agreed to cooperate with Smith at Harriman's request, although political insiders speculate that it's one of the many *unattributed* anecdotes in the embarrassing book that has sent Harriman into a rage. She's absolutely furious and stubbornly refuses to speak to Shrum, reports one source, who adds, "But you know, she's *often* piqued." According to an embassy spokesman, "[The ambassador's office] is not aware of any change in the ambassador's relationship with Bob Shrum," a matter that, "in any case . . . they don't have any comment on." Shrum was overseas and unavailable for comment at deadline.

LETTING HOWARD SOW HIS WILD OATS?

When former Snapple owner **Leonard Marsh** decided to take his iced teas national, he chose a controversial pitchman: shameless shock jock **Howard Stern.** However, after the company was bought by Quaker Oats for an inflated $1.7 billion in 1995, the conservative oatmeal giant—skittish about being associated with a cross-dressing lesbian-fetishist—dumped Stern and pulled its advertising from the D.J.'s parent company, Infinity Broadcasting. Stern, none too pleased about being dropped, was quickly snapped up by Snapple competitor Mistic and set about roundly trashing the rival drink on his morning program. Now, chastened by Snapple's catastrophic $75 million loss in 1995, Quaker Oats chairman **William Smithburg** may be reconsidering. Sources say that in a desperate attempt to reenlist Stern, the company's top honchos recently flew to New York for a personal powwow with the raunchy radio star. A Quaker Oats spokesman acknowledges that the company met with Stern but denies that they're wooing him back. "We were approached by Infinity Broadcasting about resuming advertising," he says firmly. "*We* did not approach *them.*"

Howard Stern:
Grappling Snapple

Judith Regan:
Straight to the source

JUDITH REGAN'S GAY TIPS FOR GIRLS

Judith Regan, the woman who put **Rush Limbaugh** and **Howard Stern** between the covers (of books, at least), is at it again: She's just signed up a book that industry sources are calling *The Gay Guy's Sex Guide for Women.* The idea is to give women sex tips from those best equipped to know what men want. Word is that one of the two pseudonymous authors is a curator at a major museum on the East Coast. Which raises the question, What is it with these well-educated, highly cultured museum curators and sex books? Turns out that **Gary Tinterow,** the esteemed Metropolitan Museum curator who did the "Origins of Impressionism" show, was the top-secret master behind **Dr. Ruth's** *The Art of Arousal,* a coffee-table book filled with arty erotica that is being rereleased for Valentine's Day next year.

EVERYTHING OLDHAM IS NEW AGAIN

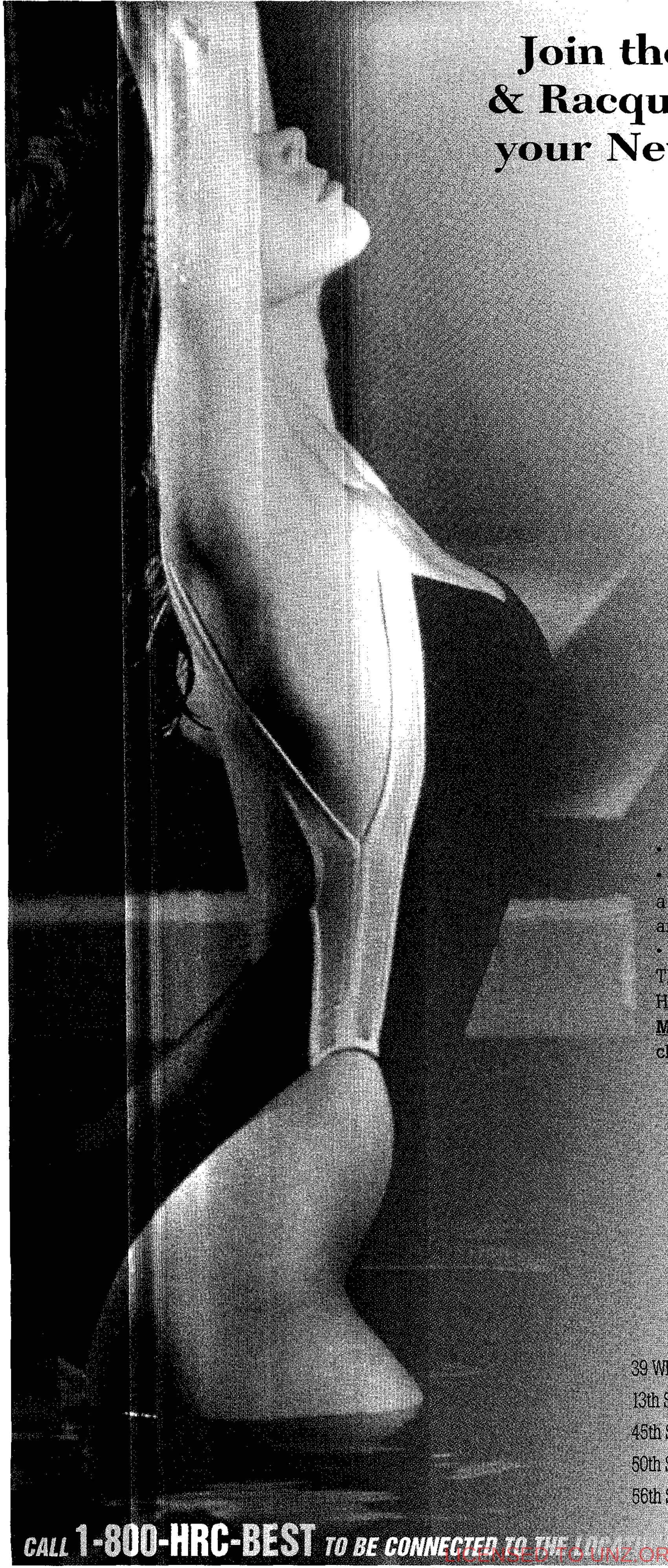
A NEW DON: Is **Linda Bruckheimer** poised to replace the late **Don Simpson** as **Jerry Bruckheimer's** partner in Hollywood's hit factory Simpson Bruckheimer? The fledgling producer—now shepherding **Susan Braudy's** book about the famously trigger-happy **Ann Woodward,** *This Crazy Thing Called Love,* through development—firmly denies the rumors, noting that she's still got her own offices, twenty miles from Jerry's suite at Disney.

STARCK CONTRAST: Look out, **Philippe Starck: Todd Oldham** is quickly branching out. The sometime director of MTV's *House of Style* has just finished directing a music video for flash-in-the-pan acid-jazz outfit Us3, and now he's trying his hand at interiors as well. Oldham is set to design the Tiffany, **Tony Goldman's** haute new hotel opening in South Beach next October.

SILENT KNIFE: **Geraldo** may be able to make his guests speak to each other when he gets them on the set of his talk show, but it's a different story when they turn up at his Locust, New Jersey, home. Though perennial houseguest **Kato Kaelin** and Simpson prosecutor **Christopher Darden** both showed for the O.J.-obsessed talk-show host's annual Christmas party, fellow revelers say the two judiciously avoided each other. "At one point, they found themselves on the same banquette and didn't say a word to each other," observed one spy. Admits Rivera's publicist: "Kato *was* a sort of pariah until Geraldo reformed him."

Additional reporting by Matt Pincus, Kate Coyne, and Zoe Wolff.

Photographs: clockwise from top left, Arnal/Stills/Retna; Bill Swersey/Gamma Liaison; Andrea Renault/Globe Photos.



Join the New York Health & Racquet Club and achieve your New Year's Resolution!

1 **2 YEAR P.I.F MEMBERSHIP**
HRC's best dollar value ! Save $200 & receive over $200 in club services FREE!

2 **SHAPE-UP FOR SUMMER**
With HRC's "Total Commitment" package that includes a personalized fitness and weight loss program with guaranteed results!

3 **NO COMMITMENT MONTHLY EFT MEMBERSHIP**
Pay one month at a time, cancel anytime! Perfect for those who aren't 100% committed!

PLUS *Receive over __$200__ worth of one-to-one training, nutritional counseling, massage, facial, tennis, racquetball, squash and more, with HRC's __**FREE**__ Bonus Pack!* Offer expires 1/31/97

• 9 Sparkling Swimming Pools • 10 Indoor Tennis Courts • Complete Day Spa Facilities • Over 700 Free Classes a Week • State-of-the-art Strength Training, Freeweight and Cardio Equipment • Certified Personal Trainers • Squash & Racquetball • Free Indoor Golf • Massage Therapy • Nutritional Counseling • Free Boarding on HRC's 75ft Yacht • Baby-Sitting, Kids Programs & more! **__Money Back Guarantee + $100__** if you find a better club and join it within seven days of joining HRC.

NEW YORK HEALTH & RACQUET CLUB
HRC
A way of life®

39 Whitehall St (Wall St)	269-9800	76th St & York Ave	737-6666
13th St off 5th Ave	924-4600	HRC Spa, 57th & Park	826-9650
45th St off Lex Ave	986-3100	HRC Tennis (Wall St)	422-9300
50th St off 5th Ave	593-1500	Village Courts (Village)	989-2300
56th St off 6th Ave	541-7200	HRC's Kimberly Hotel	755-0400

CALL 1-800-HRC-BEST *TO BE CONNECTED TO THE LOCATION OF YOUR CHOICE. JOIN ONE ENJOY THEM ALL!*

GOTHAM

Burning with the itch to Grab It Now—Tom Wolfe

FRONT PAGE

Great Is Good

1996 was a great year for the winners.

'NEW YORK IS THE GREATEST CITY in the world," Yankee owner George Steinbrenner declared this past October, especially chipper for some reason. Rudy Giuliani was in no mood to argue. "The Yankees are the greatest franchise in sports, and this city is the greatest city in the world," the mayor proclaimed in front of City Hall just hours after a ticker-tape parade that Yankee Wade Boggs had called "the greatest spectacle in the history of sports."

"It was one of the greatest events this city has ever seen," the *Daily News* editorialized. "It showed once again why New York is the greatest city in the world."

But it was Governor George Pataki who may have said it best. While failing to point out that this is the greatest city in the world, he said something typically epigrammatic and probably profound: "There's no place worth winning unless it's New York."

Scholars will be debating for years exactly what the governor meant, but none will deny that 1996 was a great year for winning in New York.

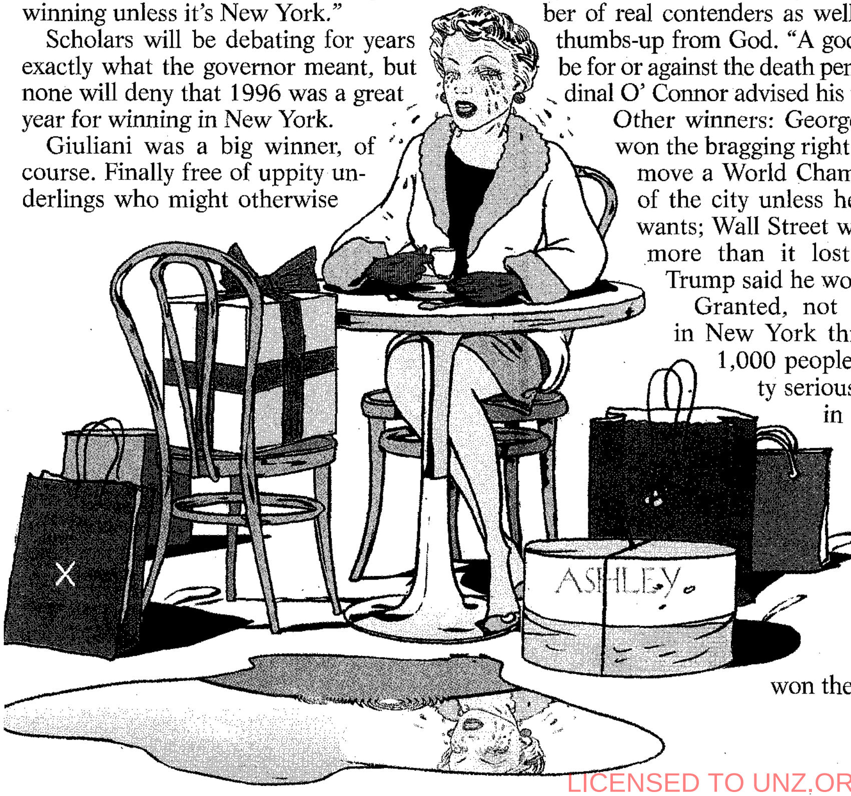
Giuliani was a big winner, of course. Finally free of uppity underlings who might otherwise try to grab credit for their own work, the mayor was able to declare victory all year long, even in the face of defeat. Primary among the mayor's accomplishments, once again this year, were his anti-squatting, -begging, and -being-wretched initiatives, which all but eliminated unpleasantness in the city. For example, it appeared at year's end that fewer than 1,000 people would get murdered on New York City streets this year. (The last time that happened was in 1968—when many of this year's victims weren't even born!) In a city this size, as the mayor would surely point out, one could expect 1,000 homicides to occur by accident. Giuliani also got his picture on the cover of *Newsweek*, and looked pretty good.

Pataki won, too. He got a federal judge to change a ruling he didn't like and overruled a prosecutor he felt was insufficiently bloodthirsty, showing the kind of power you won't find in the law books. Though he did not get to execute anyone by year's end, the governor had a number of real contenders as well as an implicit thumbs-up from God. "A good Catholic can be for or against the death penalty," John Cardinal O' Connor advised his flock in April.

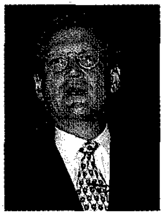
Other winners: George Steinbrenner won the bragging rights to threaten to move a World Champion team out of the city unless he gets what he wants; Wall Street won a whole lot more than it lost; and Donald Trump said he won $20 million.

Granted, not everyone won in New York this year. About 1,000 people lost in a pretty serious way, and kids in public schools learned in hallways, and then there were all those poor people we had to cut loose.

But did we mention we won the World Series?



STUPID DRIVER TRICKS According to Shadow Traffic's Martin Quinn, those northbound delays on the West Side Highway (currently under state investigation) are *easily explained:* Drivers are slowing to read the zipper on the David *Letterman–show billboard.* "Whenever a new billboard goes up," he says, "things slow down. But let's face it, *Letterman is probably going* to get a few more looks than Tom Brokaw."



PETS, PEEVES 440 West End Avenue's already exclusive co-op board has recently begun reviewing the background of not only prospective tenants but their pets as well. "The point was, it couldn't hurt to show that he's got a good pedigree and went to a good obedience school—that he's not a Rottweiler from a poor neighborhood," said the Corcoran Group's Brett Baccus, who submitted an official pedigree for a client's dog.

DAY WITHOUT RUDY As rare as it is for Rudy Giuliani to miss a photo op, when he recently went a whole day without a single scheduled appearance, the people of New York barely seemed to notice. Of 25 folks randomly surveyed, only two said the day seemed at all odd. "I noticed it was not as crowded on 34th Street," said one. "Is it Beethoven's birthday?" asked another.

Stock

SHAKESPEARE ON WALL ST.

FRINGE THEATER HAS NEVER ENJOYED A BIG following among Wall Street types. Throughout December, however, the grungy Samuel Beckett Theater on West 42nd Street's Theater Row was awash in Armani suits as money managers emerged from company limos to attend an Off–Off Broadway adaptation of Shakespeare called *Julius Caesar: The Fall and Rise of a Wall Street Star.*

The drama, set on Wall Street, was written and directed by Todd Fletcher, a 27-year-old playwright, composer, and, not coincidentally, director of international investor relations at Fletcher Asset Management. The firm is a minority-owned hedge-fund manager, and the well-heeled audience included Fletcher's colleagues, clients, and friends from Harvard.

They were in for a shock. Fletcher's adaptation draws its inspiration from the personal history of Alphonse "Buddy" Fletcher, Todd's older brother and CEO of Fletcher Asset Management. In the play, Caesar is the African-American CEO of fictional securities firm Rome, Inc., who is murdered by his white business partners—as they attempt to stage a hostile takeover.

"We've seen some Cassiuses and Brutuses pass through these doors," says Todd Fletcher in his forty-eighth-floor office atop the GM building on Fifth Avenue. This isn't the first time Buddy Fletcher—the money behind his brother's *Julius Caesar*—has played the role of gadfly in the financial establishment. In the early nineties, he gained a certain amount of notoriety on Wall Street when, as a top trader at Kidder, Peabody & Co., he sued the company for shortchanging him on his bonus and for racial discrimination. He was awarded $1.3 million in compensation but never won the race-discrimination suit.

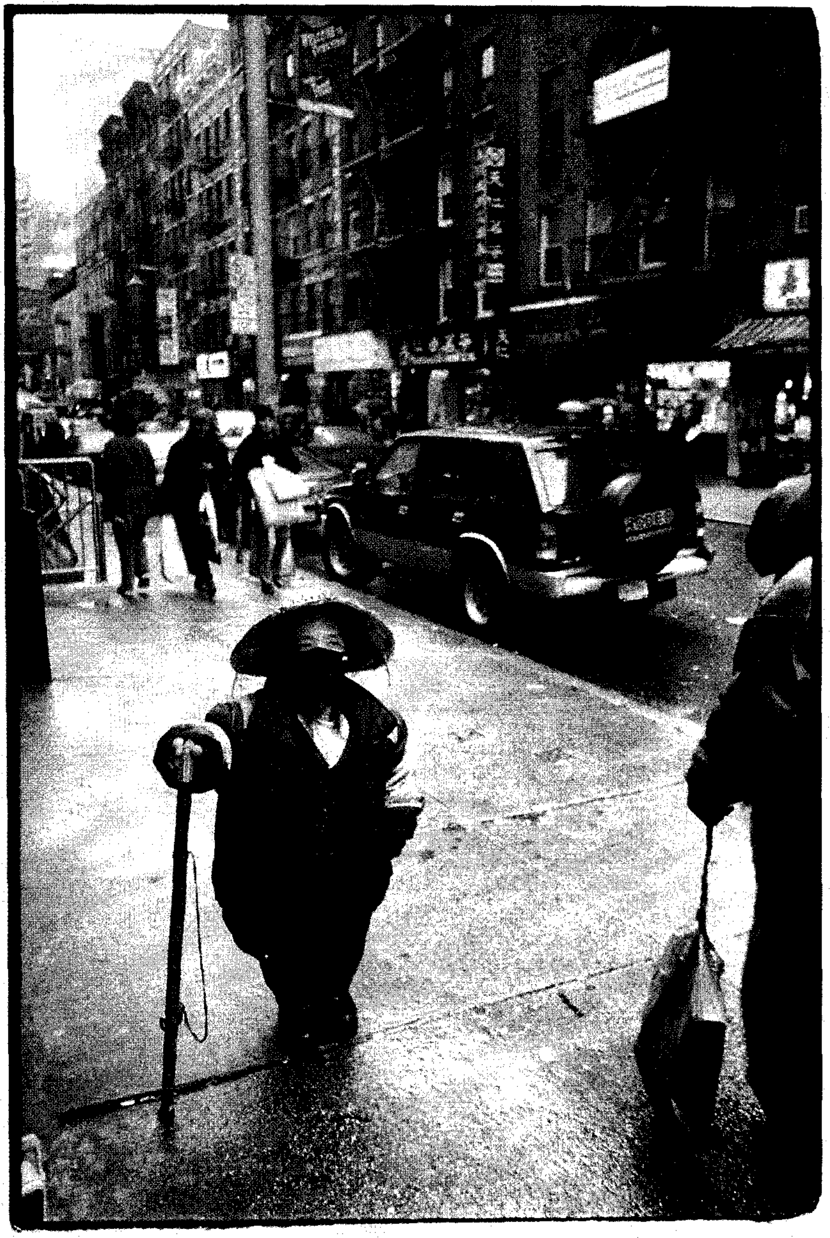
***Et tu,* Billy Big Boy?**

Julius Caesar: The Fall and Rise of a Wall Street Star played through December at the Beckett; a national tour is planned for the spring. The show could be seen as payback from the brothers Fletcher, a way of setting the record straight and engaging in some PR on the side. After watching the bloody power struggles in the marbled offices of Rome, Inc., invited members of the audience adjourned to the very real, very plush offices of Fletcher Asset Management.

With vertiginous views of Central Park, a four-piece funk band, and white-jacketed waiters serving pâté de foie gras and gourmet hors d'oeuvres, the party was a lot more lavish than the production itself.

Even if you didn't land an invitation to the postproduction extravaganza *chez* Fletcher, the play provided its own reward. Todd Fletcher is no dilettante, having written and produced two musicals and contributed to *Street Songs,* a 1995 show at the Public Theater. But what set this show apart from standard-issue Shakespeare-for-our-contemporaries was the real backstage drama it referred to—one that many in the audience knew firsthand. SILVIA SANSONI

SHOT


Mott Street, 2:30 P.M., December 14, 1996, *photographed by Michael Ackerman.*

Clubland

ANGEL'S REQUIEM

NOT A YEAR AGO, THESE TWENTY OR SO awkward, skinny post-pubescents with dye-damaged haircuts gulping cheap wine out of gallon jugs and shivering at the edge of Christopher Street's Pier 45 would have been scurrying around their tiny apartments trying on fabulous clothes, perhaps snorting or swallowing or shooting up fabulous drugs, preparing to go to some fabulous party or club. But times have changed. When a lanky, pale-faced boy with a two-tone purple-on-platinum hairdo, too-many-to-count earrings, and a shiny silver jacket tossed a memorial wreath of white carnations into the dark Hudson River—an offering

Photograph by Jason A. Cina.

Magic.

The light.

The sound

of skates cutting ice.

I was a child again.

On the frozen pond with my cousins.

I must call Stuttgart.

"Aunt Irene, I'm coming home."

Diners Club International
MasterCard
+
1800
CALL
ATT®
=

Call The World On Your Card.

Calling Germany, or almost anywhere else in the world, is easy using your card.
You can do it from any telephone, to over 100 countries. Just dial 1 800 CALL ATT® (1 800 225-5288)
and a voice will tell you exactly what to do.

Country availability for credit card calling subject to change at any time. Payment terms subject to your credit card agreement.
Other long distance company calling cards excluded. ©1996 AT&T.

AT&T
Your True Choice

quickly followed by dozens of individual flowers and tiny plastic gold-painted angels—the farewell to Angel Melendez on December 17 felt like a farewell to an era in clubland too.

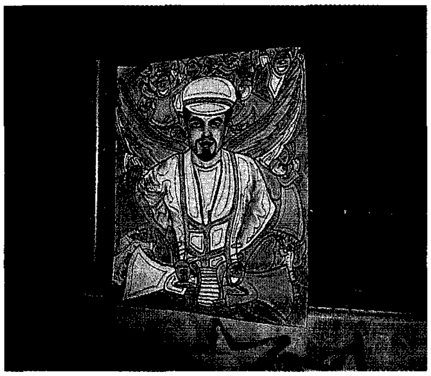
Earlier that evening, a handful of club kids had organized a service for the 26-year-old Colombian drug dealer, whose legless body had washed up on the beach at Staten Island back in April and was identified in late October, resulting finally in the arrests of Robert "Freeze" Riggs and Angel's roommate, Michael Alig.

On the third floor of the Lesbian and Gay Community Services Center on West 13th Street, the kids formed a double circle of blue plastic chairs and filled one table in the back of the room with a plate of butter cookies and drinks and another near the front with carnations, golden angels, and two framed, oddly outdated pictures of the nightlife icon. On a wall hung another portrait, in fluorescent pink, yellow, and green, of Angel surrounded by a swarm of fawning and trumpet-blowing angels (many of which, eerily, appeared to have only one eye).

It is doubtful that Angel's biological family ever wanted to meet, much less grieve with, these people, his surrogate family. "We didn't know each other outside of the clubs," admits Andreas Lights, a thirtyish goateed man with acne-scarred cheeks who was wearing a plum-colored sweatshirt, "but he was always there looking festive. Always available. He was nice to me even though he knew that I wasn't interested in [the drug scene]."

Many in the crowd were upset about the image of Angel that emerged in press accounts, about the relentless producers from *Geraldo* trying to get them on the show. "He's just 'the murder victim' or 'the drug dealer,' " complained Wayne, a former roommate of Angel's. "He was an extremely generous person. He had lots of friends—a lot more than are here, actually—they couldn't get off from their jobs. They work at night."

"I think it's important to be here for a sense of closure," said Andy, a pretty, artificial-blond boy with neatly penciled-in eyebrows. "We've all been reading what people are saying about us without knowing Angel or the friends he had, and that makes us real sad. He shared himself with everybody, he got into everything. . . ." Andy's voice cracked, and he muttered, "I don't know what else to say."


A portrait of Angel Melendez on the Hudson River.

Angel, according to the eulogist, Joe, "wanted more than anything to create real friends," his "own society," and, surprisingly, "a book." Most surprising of all, however, was when Joe said, "I hope we can find some heart left to pray for the wretched murderers"—that, and the moment when a parade of gabby, oblivious lesbians marched through the room.

"This is for us," said Andy, preparing to lead the crowd down to the pier. "But I'm sure *he's* gettin' a giggle."

"When I first came to New York City, Angel was one of the first people I met," recalled Shelly Bomb, a thin girl in head-to-toe black with purple tufts of hair sprouting, antennalike, from her head. "I knew he was a beautiful person. Then I started getting into the club scene, and I saw that he was one of the underdogs. Really evil people had power. And I just hope that this whole fiasco brings that kingdom to an end." JAMES PATRICK HERMAN

Mirage

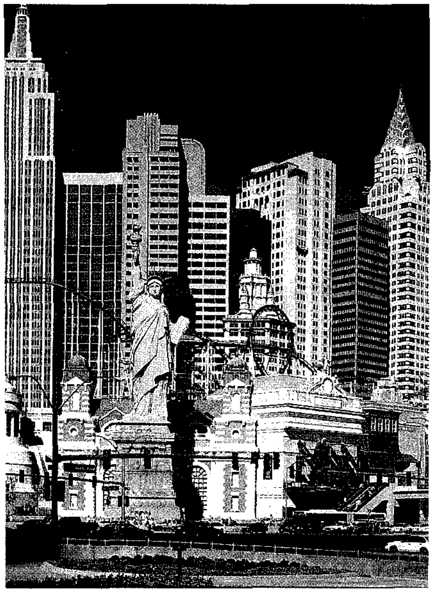
THE OUTERMOST BOROUGH

"IMITATION IS THE MOST SINCERE FORM OF flattery, right?" So asked Neal Gaskin with pride and an entreating lilt as he craned his neck into the glare of a Las Vegas afternoon and gazed upon what is, if not the sincerest, certainly the boldest form of flattery to hit a desert since the pyramids. (As it happens, there's one of those here, too, across the street.)

Rising before him, in what he described as "full Vegas-ized splendor," loomed the nearly finished mass of New York New York, the $460 million hotel and casino of which Gaskin is chief architect.

"I think what we've done is a very handsome copy of what most people think of as New York," said Gaskin, shortly before the January 3 grand opening. "I look at the project as probably one of the world's largest pieces of Pop Art." Alongside scaled-down versions of the Statue of Liberty and the Brooklyn Bridge will be found Radio City Music Hall, the Whitney Museum, Grand Central Terminal, the U.N., and the Soldiers and Sailors Monument.

Then there's the skyline, twelve interconnected replicas of New York skyscrapers, built at approximately one-third scale, ripping a hole in the desert sky. Anchored at one end by a 47-story Empire State Building, and at the other by equally imposing renderings of the Chrysler, CBS, and Sony buildings, the towers house the hotel's 2,035 guest rooms. Tied like a red steel ribbon around the whole surreal vision is the Manhattan Express, a Coney Island–style roller coaster.


Manhattan project: Vegas's New York New York.

Okay, a few quibbles: The Statue of Liberty rises 150 feet out of a minor-league pond; the Brooklyn Bridge spans about 300 feet. And there are no Twin Towers!

"The Twin Towers were just too big to do in scale with the other buildings," Gaskin conceded, a bit apologetically. Both Citicorp and the Guggenheim asked not to be included. On the other hand, Lever House and 55 Water Street are there to lend some historical perspective.

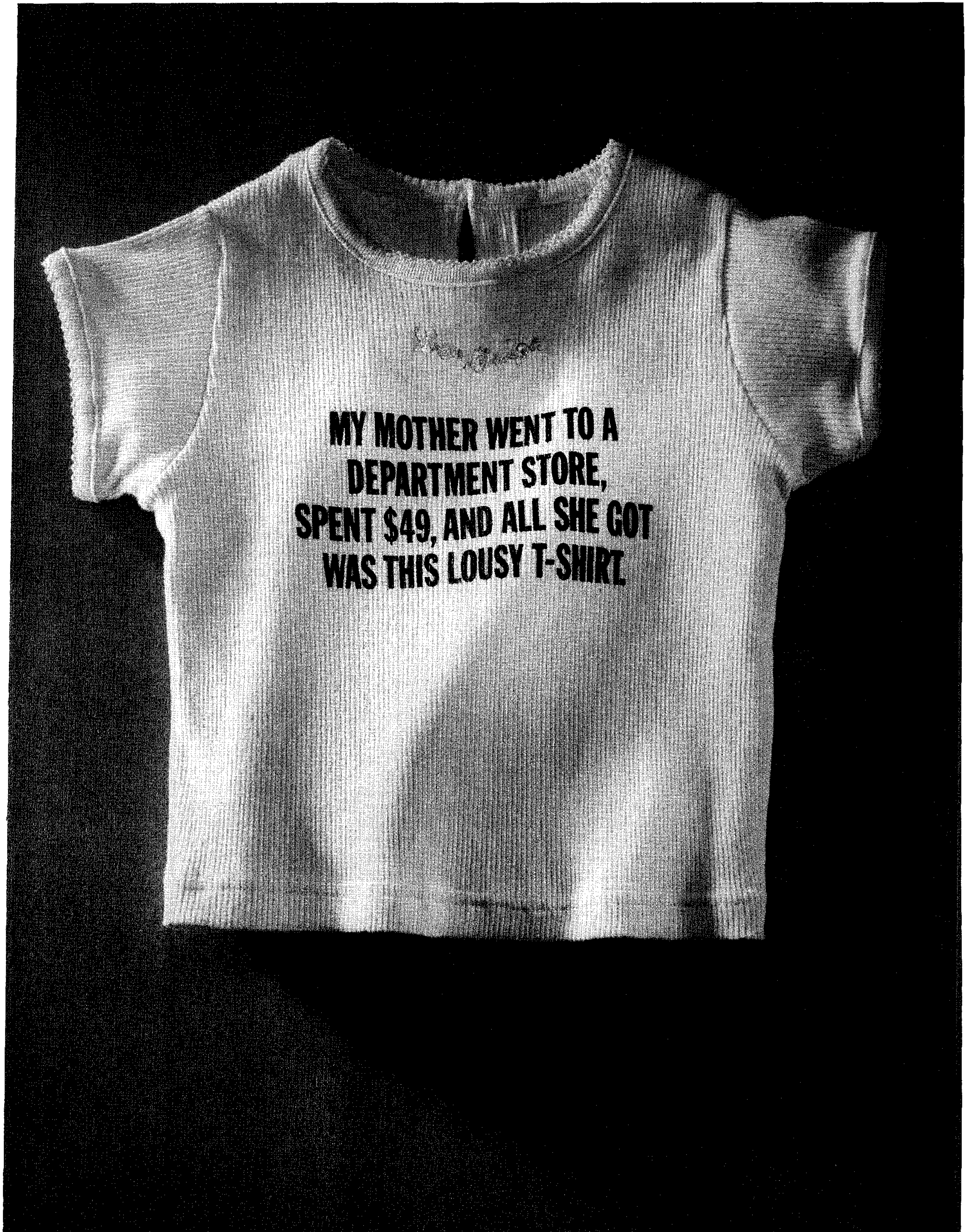
Gaskin's partner on the project, interior designer Joyce E. Orias, had other obstacles to overcome. She and her staff spent nearly eight weeks in Manhattan looking for totems big and small to bring west. "Graffiti was the most difficult thing," she said. "We felt that it was an integral part of New York and we did not want to leave it out, but we wanted to make it friendly and beautiful and not offensive." So she hired some local "specialists," who, she says, promised "to tag nicely."

"It's not a dingy, negative New York we're going for," Orias quickly pointed out. "We wanted a 1930s–1940s feel, a lot of romantic colors, like when the city just starts to turn lavender-purple at sunset." She noted that the 84,000-square-foot casino was designed to look like Central Park in the fall, and that there will be areas of the hotel modeled after Park Avenue, Greenwich Village, and Times Square.

"We're trying to take the best parts of New York and make them more habitable for people," said Orias. "We've got manholes with steam coming out of them, but no potholes; back alleys, but no muggers. And there will be enough parking for everyone. I want New Yorkers to feel like it's home, but better."

No muggers? Lots of parking? Home, but better? Interesting concept. Said one

Photographs: top, courtesy of Southern Exposure; bottom, Matt Harnett.


MY MOTHER WENT TO A
DEPARTMENT STORE,
SPENT $49, AND ALL SHE GOT
WAS THIS LOUSY T-SHIRT.

Come to Daffy's and get children's fashion & designer clothes 40-75% off, every day. 5th Ave. & 18th St., Madison Ave. & 44th St., Broadway at 34th St. & 57th St. near Lexington Ave., Manhasset and New Jersey.

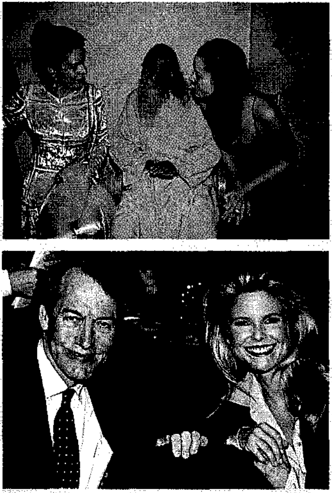
DAFFY'S®

THE SCENE

Happy Hollisters

At the United Nations, for the Temple of Understanding's Juliet Hollister Awards Ceremony

By Ariel Kaminer
Photographed by Patrick McMullan



Top, Temple of Understanding Honorees Queen Noor of Jordan and the Most Reverend Swami Satchidananda with Clarissa Bronfman. Above, Charlie Rose and Christie Brinkley at the NuSkin's "Force for Good" party.

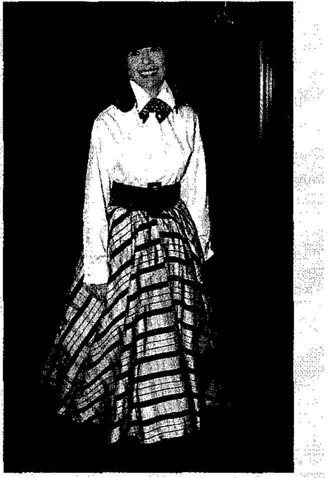
LEANING IN TO HEAR HIS FRIEND'S JOKE, the tuxedoed ambassador put a hand on the priest's shoulder, another on his own belly, threw his head back and laughed. Over in the corner, where the sushi tray was circulating, the model—that "exotic" one you've seen in all the ads—was extending her hand to meet a sari-clad peace activist. Opposite the bar, just moments before the cameras discovered them, the young socialite and the two aged swamis, all in floor-length robes, were sitting against the wall telling one another stories. Everyone was smiling, drinking highballs, comparing homespun garments. Thudding along with a kind of groovy global optimism, the gathering could easily have been mistaken for a holiday cocktail party at Auntie Mame's.

Could have been, that is, but for the extreme earnestness of everyone's conversation. "At the core of every faith and the core of every human there's a harmony with the divine mystery that sustains us all," said Jonathan Granoff, typically. The Temple of Understanding, which they were all there to honor, is after all a very serious institution. Founded 36 years ago as a "spiritual United Nations" (words that lately have the ring of oxymoron), it seeks to establish a worldwide center for interfaith understanding—here in New York, where even interborough understanding has yet to be achieved.

"You're establishing a center for interfaith understanding?" asked a guest. "What a coincidence! I'm establishing a cable network about alternative medicine!"

Clarissa Bronfman, standing next to her husband Edgar Jr., had an equally personal vantage on the project. "I'm Catholic, and I married a Jewish man. So I feel like I started the whole thing myself," she said, as the paparazzi dragged her into an otherwise swami-heavy photo shoot.

Left, Esai Morales at Bloomingdale's for the launch of Hugo Boss Bodywear, benefiting the Police Athletic League. Below left, Bobby Short and Duane Hampton at the Winter Antiques Show Committee, hosted by Donna Hanover Giuliani at Gracie Mansion. Below center, Rose Styron and Edna O'Brien at the "Time For Peace" awards, honoring *Il Postino.* Below right, Diane Keaton, star of Miramax's *Marvin's Room,* at a benefit screening for the Robert F. Kennedy Memorial.



gray-haired observer, "A lot of people may very well be fooled altogether."

ZEV BOROW

Pinball

ET EGO IN ARCADIA

HOURS BEFORE THE LIGHTED BALL DEscends over Times Square on New Year's Eve, someone will slip two quarters into the Attack From Mars pinball machine at the garish, noisy pinball parlor off West 52nd Street. When the third ball slips past the flippers and the flashing lights go dark, it will be GAME OVER for keeps.

"I guess I never even thought about what it's going to be like," says Steven Epstein, 48, the second-generation owner of the Broadway Arcade, who lost his lease and was forced to pull the plug on the city's best-kept pinball machines by January 1. Restrictive zoning laws have made it virtually impossible to relocate, though a potential site on 42nd Street holds a glimmer of hope.

At the Broadway, pinball had finally won some respect in a city that had banned the game in the forties, when Mayor La Guardia took a sledgehammer to a machine in his battle against gambling. The arcade opened as a Skee Ball palace; when pinball was legalized in 1976, Epstein converted, nurturing a new pinball generation in the process.

"I grew up here," says Joey "Jelly" Cartagena, 31, whose parents started dropping him off when he was 11. The heavy-set Cartagena, one of the arcade's best players, won the first of the pinball championships Epstein organized, in 1991.

But to Dominic Nardini, 26, the best competitions happened while hanging out at night, when Epstein used to hold court with die-hard regulars.

"One Christmas night, I stopped by here during a blizzard," said Nardini. "It was just me, Steve, and Lou Reed playing all night."

The Broadway's video-gamers will find another place to punch and kick each other onscreen, but its pinball faithful face a bleak 1997. The odd machine can still be found in the back corners of video arcades or downtown bars like Max Fish, but it won't be the same. The best new games used to debut at the Broadway months before other pinball parlors got them. Every one was lovingly maintained for the regulars, including the late record producer John Hammond and Reed, who held his wedding reception there in the early eighties.

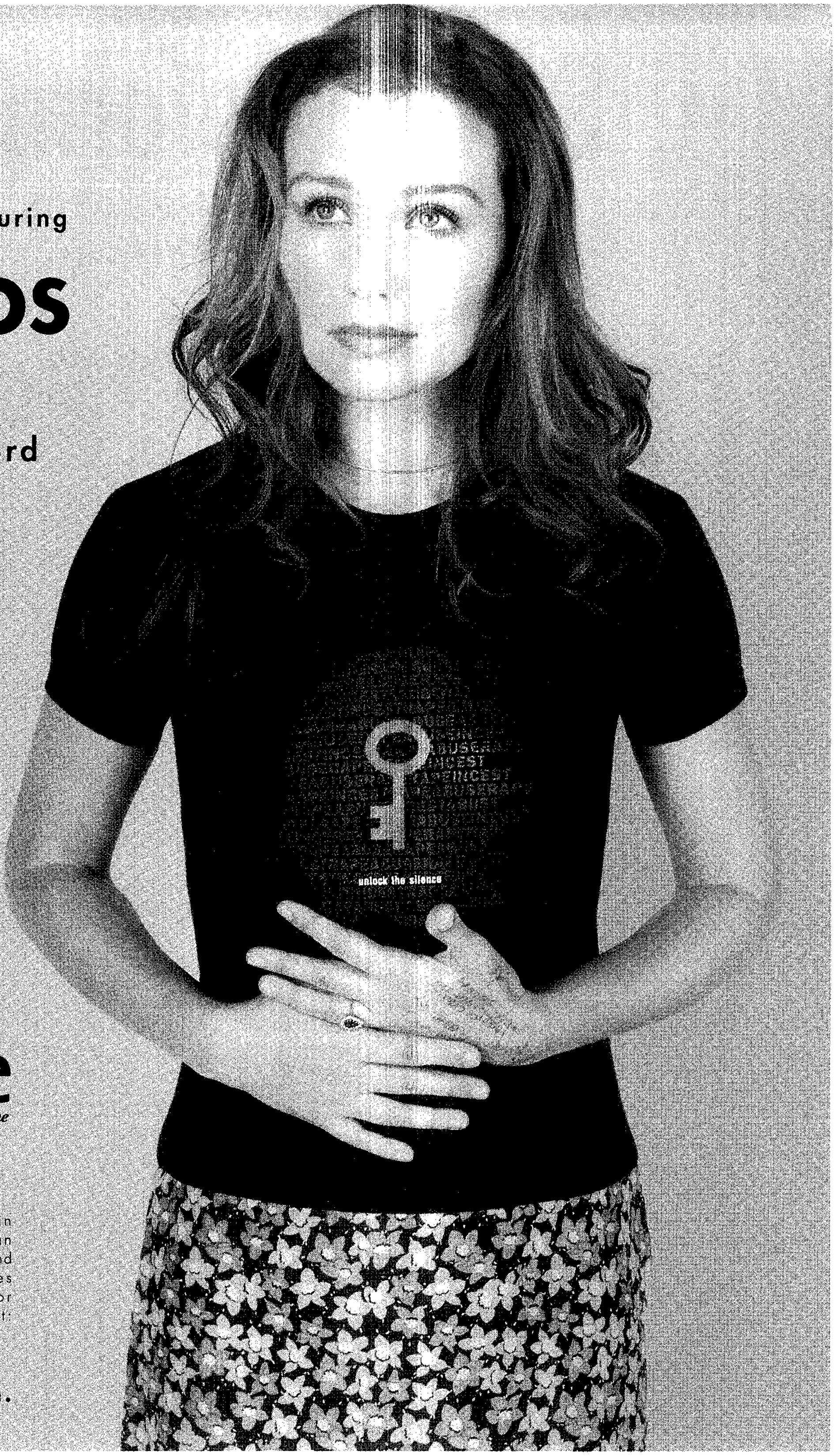
"I guess I'll have to go down to the Jersey Shore—Point Pleasant or Seaside Heights—where you know you'll always end up having a good game, somewhere," Epstein said. Still, he looked a little lost.

ANDREW PAGE

The concert for RAINN featuring

Tori Amos

One night only
Thursday, January 23rd



presented by

cK Calvin Klein

the place on Lifetime

RAINN
RAPE, ABUSE & INCEST NATIONAL NETWORK

a non-profit organization in cooperation with more than 600 rape crisis centers around the country, which operates a free, 24-hour hotline for survivors of sexual assault: 1.800.656.HOPE

Tickets on sale December 9th.

This performance will be taped for future broadcast for *the place* on Lifetime.
All net proceeds from the concert will be donated to RAINN.

Ticket at all TICKETMASTER locations: Tower Records/Video, Sound-A-Rama, HMV Record stores, J&R Music World, select Rite Aid stores. Call for tix: 212.307.7171, 914.454.3388, 201.507.8900, 516.888.9000. Tickets also at the Garden box office. Call 212.465.MSG1 for details.

Tickets subject to a Ticketmaster convenience charge. All tickets purchased at or through the Madison Square Garden box office or Ticketmaster subject to a facility surcharge of $1.00. Phone orders subject to an additional per order handling fee. Event, date and time subject to change.

Produced by Delsener/Slater Enterprises

SOLD OUT

THE THEATER AT MADISON SQUARE GARDEN

MICHAEL TOMASKY

School Reform Redux

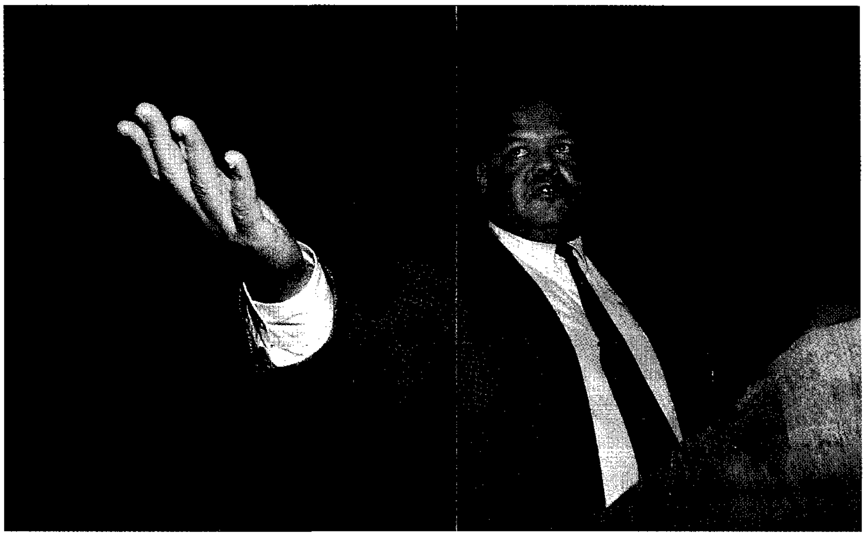
Rudy Crew's finally got the power to punish bad educators and bury the ghosts of the 1968 school strike. Will the good news make it to the classroom?

DEBORAH MEIER, WHO STARTED East Harlem's successful Central Park East Secondary School in the seventies, was teaching kindergarten at P.S. 144 in Harlem at the time of the devastating 1968 school strike. Meier, like many another progressive-minded educator, found herself deeply conflicted over the gangrenous sores the strike exposed—especially the rift between the parents (largely black and Hispanic) and the teachers (largely white).

And so she found herself at a meeting, in September 1968, of black and Hispanic mothers on the West Side. "I was torn," she wrote at the time in *Dissent,* "between sympathetic admiration at their determination to do 'something' and irritation at the perversity of that 'something.' Vengefulness and suspicious fury had dulled their ability to distinguish targets."

Any good revolutionary, or even reformer, knows that distinguishing targets is a rather useful talent. But the passions awakened in '68 blurred the targets, irretrievably; justified anger at a system that was failing so many poor children calcified, in many cases, into anger at anyone associated with that system. The West Side Committee for Decentralization, one of dozens of ad hoc parents' groups that sprang up around the city during the strike, passed without protest the following resolution: "We must use our children as a whip to crack over the heads of professionals."

No surprise, then, that the reform the strike germinated was equally unfocused. And so the week before Christmas, it finally collapsed. The 32 community school boards were a good sixties idea: Give parents—common citizens—a say over the running of their schools. But we all know what happened. And even if the majority of these boards conducted their business responsibly, the handful that didn't were enough to prove that average citizens could be just as corrupt and cavalier about the public trust as their leaders.



The point man: Schools Chancellor Rudy Crew in December 1995.

The school-governance reform passed in Albany on December 17 was an attempt to undo that damage and hand the controls back to the most accountable person—the chancellor. There are things the new law doesn't do. Left unchanged, for example, is the composition of the central board, which votes on broad policy and contractual matters—seven members appointed by six elected officials, which is, as NYU scholar Diane Ravitch notes, "a guarantee of unaccountability."

Nevertheless, the most profound change—that the chancellor, not the local boards, will appoint the 32 local superintendents who oversee education in their districts—has tremendous potential. Right now, superintendents are accountable to their nine-member boards, meaning they have to try to stay on the political good sides of nine people. Try firing an incompetent relative (or three) under those conditions.

But with the chancellor calling the shots, there exists the hope that the superintendents will at least know that whether they keep their jobs will depend more on the reading scores in their districts than on making contributions to the right political campaigns.

And there will be community input, in the form of school-based management teams comprising parents and teachers, who will advise principals and superintendents. "We hope we've created this thread of accountability going from the teams right on up to the chancellor," says Assemblyman Steve Sanders.

But there is a broader symbolism that should not be lost in the particulars. Countless mayors and chancellors have tried to pass some kind of school reform; none succeeded. And it finally gets done by a black chancellor, Rudy Crew; a black president of the Board of Education, William Thompson; an Italian mayor who strode into office as the avenging angel of the white outer boroughs; and an Orthodox Jewish State Assembly speaker, Sheldon Silver, who came up through school-board politics himself (incidentally, it's a nice campaign issue for Giuliani, who smartly backed down from his demand for control over the central board to get the bill passed).

Recall the ethnic Armageddon the '68 strike wrought: Albert Shanker, then the head of the teachers' union, taking a hard line against the parent activists; a black nationalist going on WBAI radio and reading a hideously anti-Semitic poem; the historic black-Jewish alliance torn irreparably *(continued on page 93)*

Photograph by Alex Tehrani/Gamma-Liaison.

**The Temptation Is Great.
The Penance Is Small.**

1997 Lincoln Mark VIII. Temptation is a difficult thing to resist, especially when it comes in the form of the Lincoln Mark VIII with its 280-horsepower, 32-valve V-8 InTech™ engine. First, there are the luxurious appointments like leather seating surfaces, a power tilt-telescoping steering wheel, and a JBL Audio System with CD player. Further temptation comes with dramatic new styling, electronic All-Speed Traction Control, and Luminarc™ high-intensity discharge headlamps to light your way. And the penance? Even that is irresistible. For information via the Internet, enter http://www.lincolnvehicles.com or to receive a free brochure, call 1 800 446-8888.

$37,950
MSRP. Tax, title extra.

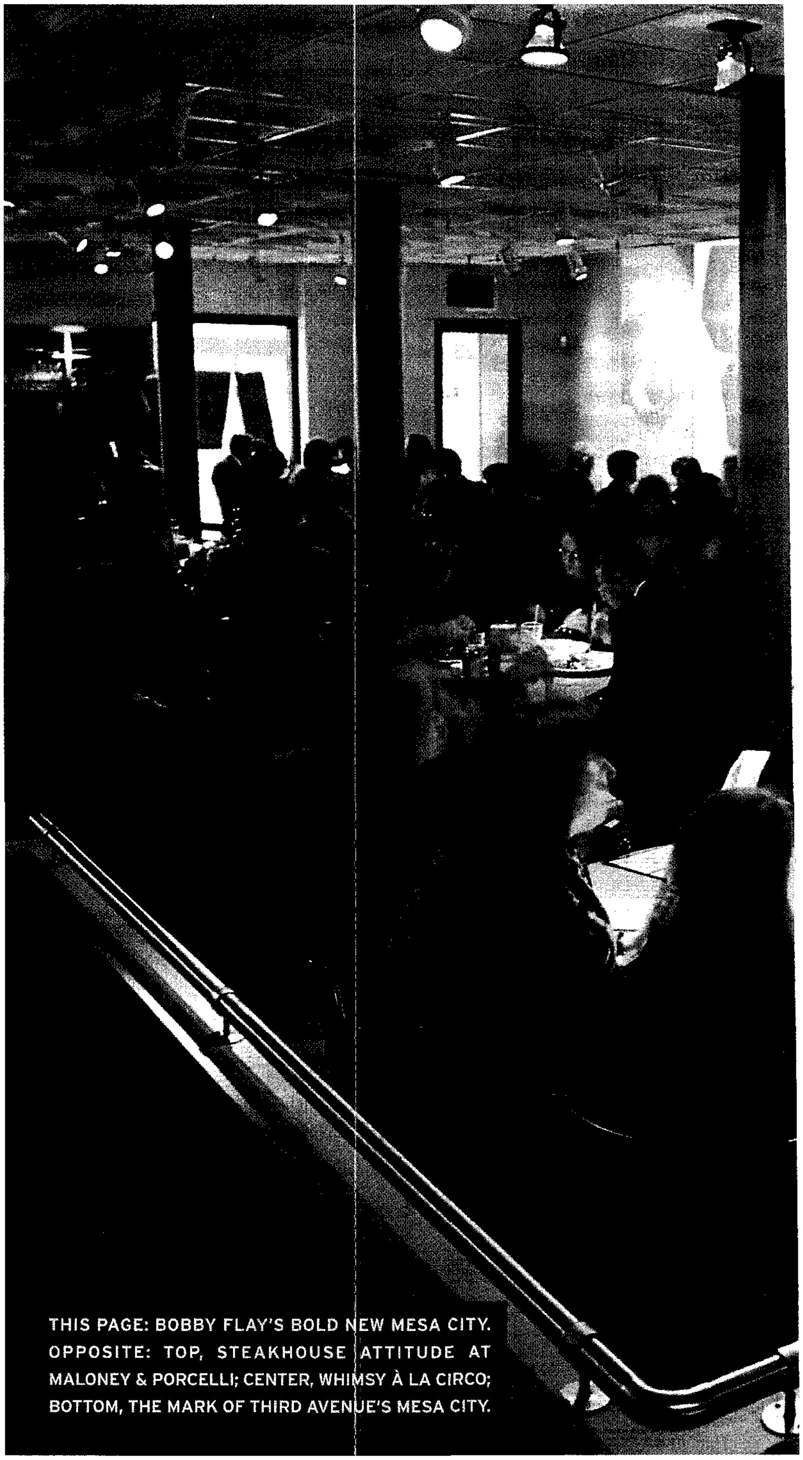
Ford Credit

LINCOLN
What A Luxury Car Should Be

Luminarc is a trademark of OSRAM SYLVANIA INC.

DINE OU

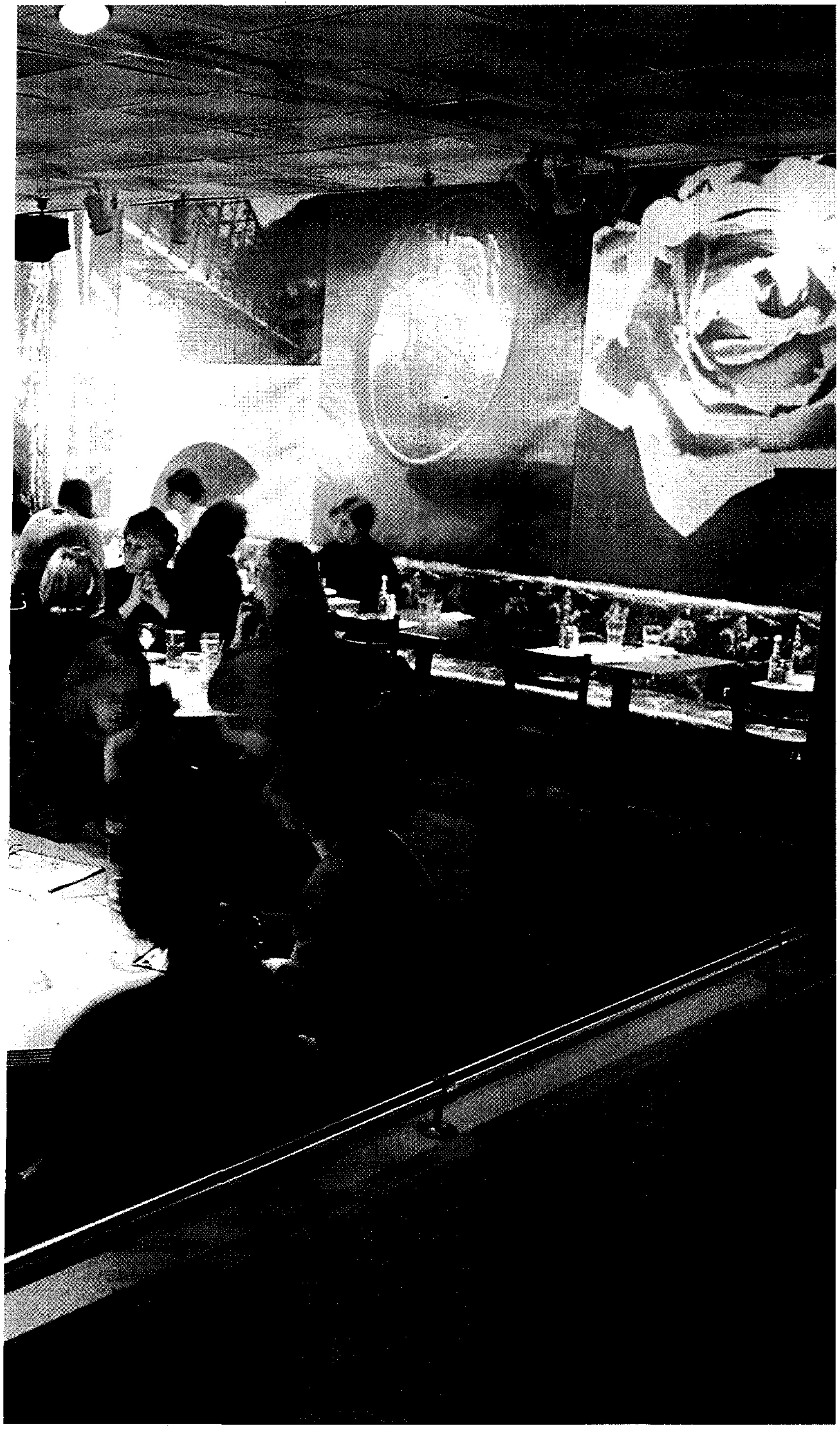
NEVER HAS ONE CITY BEEN SO WELL FED. GAEL GREENE HAPPILY WADES THROUGH THE CULINARY OVERKILL, FROM BITSY BURGERS AND FUSION CONFUSION TO THE ULTIMATE IN SURF AND TURF.



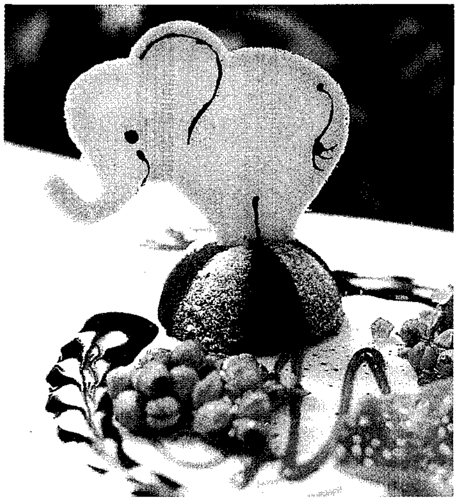
THIS PAGE: BOBBY FLAY'S BOLD NEW MESA CITY. OPPOSITE: TOP, STEAKHOUSE ATTITUDE AT MALONEY & PORCELLI; CENTER, WHIMSY À LA CIRCO; BOTTOM, THE MARK OF THIRD AVENUE'S MESA CITY.

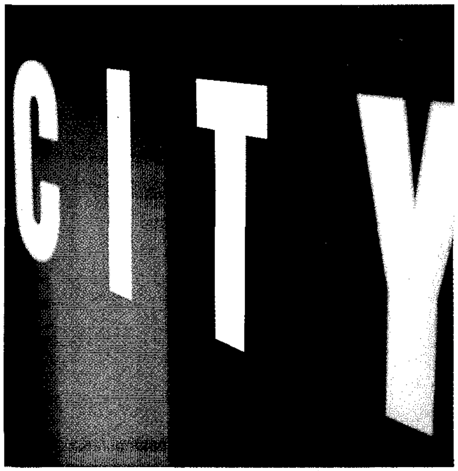
NEW YORK IS DELICIOUSLY manic again. The great restaurants are shoehorning us in and truffling with wild abandon, at $30 per shower of earthy fungus. And what's the blanket of haze overhead? New York just exhaled. It's the year of synchronized stogies and cigar bars everywhere. The triumph of the carnivore has been confirmed. Again. There are 99 bottles of beer on the bar and martinis of every stripe. Name it—horseradish, tuna, porcini—someone will smash it into a potato. Feel

ON THIS



Maloney & Porcelli
Maloney & Porcelli
Maloney & Porcelli





the high—not just the kick of 22 flavored vodkas on ice but the intoxication of everyone spending money again.

What's catnip for gourmand groupies?

We'll be clamoring for tables at **JEAN-GEORGES,** a window on the hip of Trump International Hotel and Tower, where one of the decade's greatest kitchen alchemists is poised to reclaim the *haute gloire* of his reign at the defunct Lafayette. What architect Adam Tihany describes as "uncharacteristic restraint"—bare and cerebral taupes, silvery-gray wood with frosted-glass wainscoting—turns your gaze to the park and sky rather than the architecture. And oh, *yes,* Jean-Georges Vongerichten's food. Foraging the woods for wild greens is his latest preoccupation.

Since Vongerichten went bistro at **JO JO** and later brilliantly Thai at **VONG,** his attention has wandered. But a few weeks ago, lunch at Jo Jo recaptured earlier raptures. The intoxicating perfume of his porcini tart left us dizzy. Every small-time pretender does spring rolls these days, but nothing even close to this ginger-dusted tuna-and-cabbage curl. Dandelion greens and a citric vinaigrette set off the sweet nuttiness of barely cooked Nantucket scallops. His oven-dried pear, poached and then scented with smoky bacon, is an absolute revelation when served with venison.

ROCOCO VOWELS BOUNCING OFF BAR PITTI'S WALLS MAKE YOU FEEL LIKE YOU'VE LANDED ON SOME SIDE STREET IN FLORENCE.

Any new addresses we'll be inking between the lines of the 1997 Zagat?

The loyal band of art and fashion mandarins who wrested Odeon from a premature menopause are likely to follow maître d' Bruce Hanks and chef Stephen Lyle a block north to **THE INDEPENDENT.** Expect bistro food and a lemming surge.

Keith McNally's **BALTHAZAR** (due in spring on Spring Street) is also a likely retreat for the relentless caboodle that moves in a flashbulb aura—he's thinking Odeon II, but bigger. Till then, Cliff Williams, guardian of portals that turned golden at Nell's, 150 Wooster, and the Bowery Bar, hopes to be trampled at his own **RESTAURANT 147,** a duplex in a onetime Chelsea firehouse. Homey cooking, jazz, a 37-foot bar, and an obligatory cigar lounge are the totems. I'm as curious as anyone to see whether the noisemakers from Boom can woo uptowners to **TWO ROOMS,** in the small wooden cottage on East 58th Street that sheltered Le Club in its prime. A multiculti café will settle upstairs; downstairs is reserved for swankier fare.

What's that humming behind St. Patrick's Cathedral?

It's **LE CIRQUE 2000,** a heat-seeking missile launched from Sirio Maccioni's fevered brow for a winter landing in the landmark derrière of the Sultan of Brunei's Palace hotel. Sirio had suffered long enough, watching his menagerie defect to Daniel and to the Fifth Avenue nursery food and cramped kindergarten tables of that silver-tongued rogue Harry Cipriani. Now Sirio strikes back. The usual gawkers and stalkers and walkers can't wait to reclaim Le Cirque's royal bleachers, and the hoi polloi are already dialing up reservations.

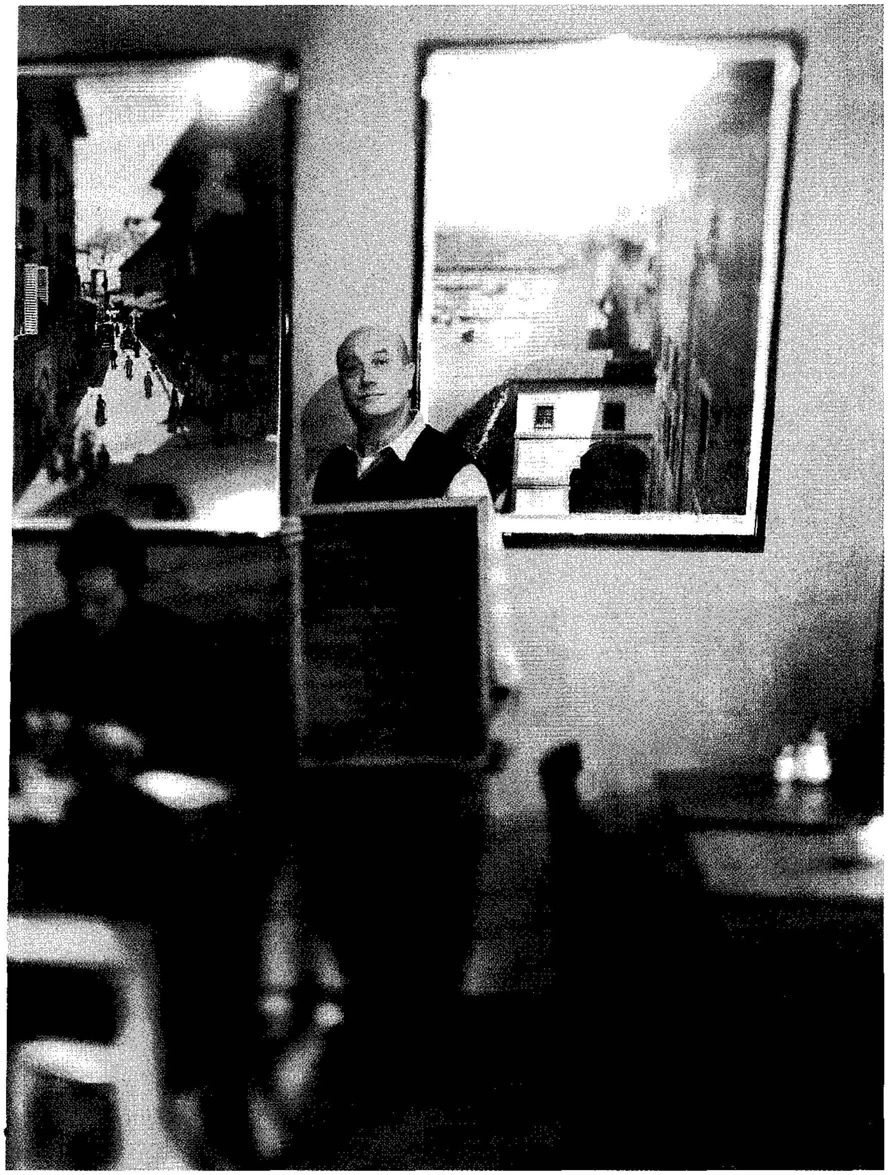
Where do you go when it *must* be Italian?

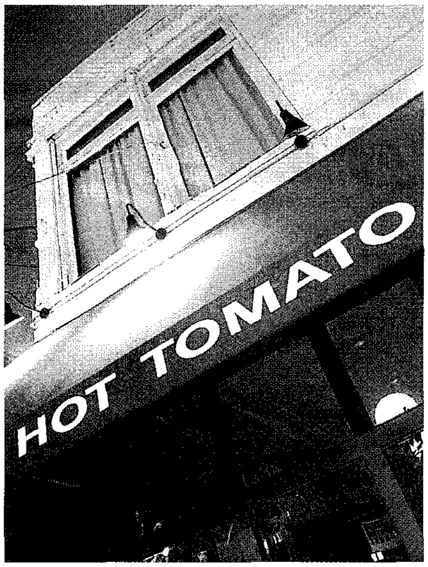
When only delicious overkill will do, I surrender to the Scotto family at **FRESCO.** Marian Scotto, the voguish matriarch, welcomes you as if it were a family reunion. And Anthony Jr. tickles regulars by dispatching Gorgonzola-slathered zucchini and potato chips before they get a chance to order. That crewneck at the first table is Michael Eisner. But who's the sweatshirt? "Mom lets just anybody in after eleven," Anthony Jr. confides. Tonight's pizza margherita is a soggy zero, and my favorite penne gratin has been slightly leatherized in the baking. But we're wild for cabbage, cauliflower, tomato, and white beans tossed on penne. A matchstick blonde is nibbling tricolore salad. "I'll have what she's having," I tell the waiter, but can't resist the sheer *abbondanzo* of venison stew, braised pork chop, and one of the great steaks of the season. Huge and gently charred, it's offered at $34 Wednesday through Friday and some Saturdays. "We were losing our pants selling 200 a day," Anthony confesses.

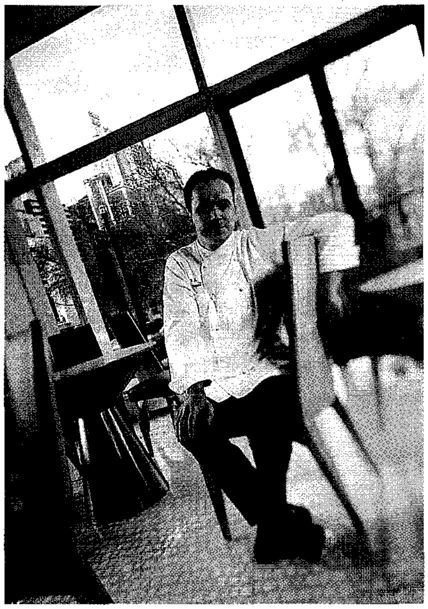
From the beehive cottages of Puglia that give **I TRULLI** its name, an amiable crew delivers superb crumbed oysters with pancetta or grilled stuffed squid. How proud the waiter is of the sheep's-milk ricotta, a piquant fluff meant to be spread on crusty peasant bread. Tonight's seafood lasagna is an indifferent

THIS PAGE: BAR PITTI IS SLIGHTLY MORE THAN A STONE'S THROW FROM THE DUOMO. OPPOSITE: TOP, NEW ON SIXTH AVENUE'S MIRACLE MILE; BOTTOM, JEAN-GEORGES'S JEAN-GEORGES.

Photographs: previouspages, clockwise from left, Kenneth Chen; Ann Stratton (2); Steven Freeman. This page, clockwise from left, Kenneth Chen; Steven Freeman; Andrew Garn.







mush, but the ear-shaped pasta, orecchiette, with broccoli and toasted almonds, always pleases, and the rotisseried baby chicken is meaty and moist.

But I'm craving a real taste of Tuscany.

As soon as you hear the rococo vowels bouncing off the walls at **BAR PITTI,** you'll think you've landed on some side street in Florence. Bite into a slab of garlic-and-olive-oil-slicked fettunta (with prosciutto, if you like). Scan the blackboard for daily specials: The bread salad called panzanella. The thick vegetable porridge known as ribollita. Tripe and arista, the rosemary-and-garlic-studded pork roast. Prices are so reasonable, you can splurge on a good red from Chianti.

Is the Wall Street revival a mirage or SoHo redux?

My good friend Tony Goldman has visions. He was on time for SoHo's dawning and saw cash flow in Miami's South Beach when it was nothing but a graveyard. His trick is to open a restaurant and fill naked streets with pedestrian traffic. The new **WALL STREET KITCHEN & BAR** reprises the gambit that brought naysayers to SoBe. With an ace like Tom Valenti coaching the kitchen, simple pub grub just has to be good.

I only want to join a club that won't have me.

Wallow in your dragging self-esteem by trying to book a table at **RAO'S,** the infamous little joint in East Harlem where plastic isn't welcome and parked cars are never vandalized. Restored now (after last summer's incendiary incident) to its jaunty corner-saloon ambience, Rao's doesn't show a table free till fall 1997, says boss Frankie Pellegrino.

It's almost 10 P.M., and we're with this guy, not a Rao regular, but he knows to ask for Frankie on the car phone. "We're, like, fifteen minutes away," the guy lies. Frankie ain't too eager. Finally he says, "Okay, come on, but you gotta order now 'cause the kitchen's closing." So, like, we order. The driver hits the gas. Never mind what we *thought* we wanted, we're eating what Frankie says we're going to eat—shrimp-and-crab salad, dusty baked clams, and a platter of roasted peppers like Mama used to make. Next, he hits us with a big bowl of penne with sausage and cabbage, Calabrese-style, the best pasta I've ever eaten here. Lemon chicken and chicken-and-sausage too? We groan, but we have no choice. Don't want to get Frankie mad. For us four, it's $173—tax, tip, and a jar of Rao's homemade marinara included.

Is there some old faithful you've rediscovered?

When I think of forever-popular **IL MULINO,** I recall claustrophobia in the crowded bar while waiting endlessly for a table. Expensive, too. But after a decade away, we dare to risk it with our friend about town, known for his wanton ways and his two-bottle-a-day Château Pétrus habit. A table appears in minutes—a Pétrus miracle. Claudio, our waiter in white tie, does handstands. Instantly, the table is crowded with fabulous garlic crusts, Parmesan scooped from the wheel, bruschetta with mussels, fried zucchini in an oil slick—standard forkplay to make folks forget the torture they've just endured. Penne arrabbiata is typically al dente and devilishly spicy. Chicken Parmesan, as big as a bath mat, is like a trip to Mulberry Street. And the spectacular "baby"-lamb-chops special, eight to a portion, could be dinosaur ribs. No wonder so many line up for abuse.

Who deserves another look?

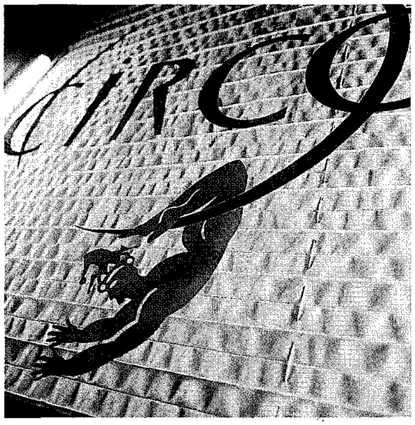
I'd forgotten how much I like the spiffy, sensuous cooking of Matthew Kenney at **MATTHEW'S,** his perch in Bloomingbird country. Can't wait to see what he'll do in that space he's commandeered under the SoHo Guggenheim. With chefs flaunting Mediterranean flourishes on every street corner these days, Kenney's renderings have a standout style. Taste the evidence: Caramelized octopus with vibrant yellow-pepper salad. Ahi-tuna tartare with a green-olive-tapénade zing. Barley risotto with wild mushrooms, pignoli crumbs, and provocative intimations of cumin and cardamom. You need to see the lemon-yogurt chicken, posed one leg up, one leg *en pointe.* We're mesmerized for a minute. "Are we going to eat it," asks my guest, "or are we going to pray?"

There's a new team in the kitchen keeping **CAFÉ CENTRO** an oasis of consistent good tastes in a neighborhood with limited dining gloss. Hard to imagine an appetite this mostly Gallic menu couldn't please. Generous rations, handsomely mounted, and service that is warm but not cloying make reservations tough to score in this grand café.

THIS PAGE: A TALL ORDER AT GOTHAM. OPPOSITE: TOP, WILD-MUSHROOM STRUDEL BY INDIGO; CENTER, LE CIRQUE 2000'S FUNKY COUSIN; BOTTOM, COUNT THE *MONTECRISTOS* AT ANGELO AND MAXIE'S.

How are Sirio Maccioni's heirs doing in their high-wire debut?

I must say, the crowd seemed quite pleased with itself the winter night we checked in at **OSTERIA DEL CIRCO.** Mario, Marco, and Mauro Maccioni, nicely seasoned with a disarming dose of gentle self-mockery, troll the room. If anything, the service here is less frantic than it was at Pop's place. Hearty chestnut-and-root-vegetable soup, venison carpaccio with a heady hit of balsamic vinegar, and the splendid tuna paired with cannellini make me think that the too-many-cooks syndrome here has been cured. Indeed, pluses outweigh flubs. But pâtissier Patrice Caillot wins my Most Valuable Player vote. He woos us with intense pineapple sorbet on a confit of the fruit in piña-colada syrup, then clinches the seduction with his edible cappuccino cup, pastry-crockery



and all. And Circo's red-and-yellow swag of circus tent above our heads is mimicked in a dazzle of fruit coulis on the plate beside the irresistible bomboloncini—sugared doughnuts filled with chocolate, vanilla, and raspberry.

I want to live, live, live till I die. (And don't tell me tuna is red meat.)

Relax. You irredeemable carnivores practically own this town. **ANGELO AND MAXIE'S** offers cow fourteen ways at cut-rate prices, and a cigar room too. A pound of respectable sirloin is just $19. Steakhouses are staking claims in every Zip Code. And savvy merchants are competing to rent you a humidor. With Drew Nieporent coaching the folks at **CITY WINE & CIGAR CO.,** you'll get ham hocks in your pea chowder and crispy grits with pulled barbecued pork. The glorious prime rib doled out at **FRESCO** almost has its match in the ribeye at **FRED'S,** Mad.61's successor in the Barneys basement.

Tired of beef but need a cholesterol boost anyway? Settle in for ribs, both wet and dry, at **VIRGIL'S REAL BBQ.** Or resign yourself to double duty on the treadmill as I do, prepping for another confrontation with **MALONEY & PORCELLI'S** outrageously wonderful shank of pork in its mantle of crackle. Just as the salty crab cake and dreary iceberg lettuce make me want to flee lunch at **BOBBY VAN'S,** a first-rate sirloin arrives. But the steak that really clinches the triumph is swordfish. I like it thick and rare, I told the waiter. And so it is: an inch-and-a-half-thick model of fresh perfection.

I'VE LONG FELT THAT ALFRED PORTALE'S GOTHAM BAR AND GRILL IS OVERDUE FOR AN ALABASTER THRONE IN FOUR-STAR VALHALLA.

Will I ever outgrow my crush on pizza?

It only gets worse. After 1,398 pizzas, I find myself willing to loiter with feigned patience for a table and a wheel of coal-oven-bubbled crust, oozing cheese, at my neighborhood **JOHN'S.** But I'm a goner for boutique pizzas, too. Robiola-swabbed crust with zucchini and mushrooms emanating truffle oil emerges from the oven at **MALONEY & PORCELLI.** And I tremble when one of the Maccioni clan shaves a flutter of fresh truffle on the cracker-like buffalo-mozzarella pie at **CIRCO.** A definite must are the thin and sturdy grilled ovals at **SPARTINA,** where I go on my nights off: anchovy-salty Provençal, or the radicchio-Gorgonzola-pear that counts as salad, cheese, and dessert, all in one.

How about a little philanthropy for budgeteers?

CHAT 'N CHEW, with its rough barn siding, old grocery signs, and country-tag-sale artifacts, wants you to imagine you've stumbled into a small-town beanery. Choose from the blackboard. Today's robust shrimp-and-corn chowder comes with half a sammy (Chew talk for sandwich—chicken, ham, tomato, and red onion on ciabatta). This isn't Kansas, Toto, even if a side of macaroni is just $3.95, a perfect measure of cheesy decadence. Add sweet-potato fries and excellent coleslaw. The $9.95 catfish po'boy, big enough to share, is my Texas pal's choice, but I do admire it. Across town on the Miracle Mile of Sixth Avenue superstores, flea-market detritus signals the ambitions of **HOT TOMATO**—good grub at a discount. More crusted macaroni-and-cheese from the era before cholesterol was invented.

The surefire success of modestly priced and modish Americana at **SAVANN** on Amsterdam Avenue begat a roomier and brighter **SAVANN EST** to the delight of Upper East Siders. The same formula at **ZUCCA** in West Chelsea and **13 BARROW ST.** in the Village puts both on my list. Stop by **CIRCO,** where the after-theater menu offers a glass of Veuve Clicquot, truffled pizza, and "dessert surprise" for $24.

All of Scott Bryan's fans in love with his impeccably flavorsome cooking at **LUMA** are grateful that he and partner Gino Diaferia took a dive in prices at **INDIGO** on West 10th. Bryan himself shuttles over to the kitchen Thursday through Saturday, but his crew does fine on its own. A pungent tomato sauce naps lobster-and-brandade ravioli. In concept, truffle oil would appear an odd note on the calamari special, but the liaison works. Our guests find the duck-noodle dish too torrid. Not us. And everyone loves wild-mushroom strudel, the shrimp in red-curry-and-coconut-milk broth, and the roast pork with braised red cabbage and caramelized apples.

Photographs: clockwise from left, Kenneth Chen; Andrew Garn; Steven Freeman (2).

Where do you go for the polar opposite of Chinese takeout?

If money isn't an issue, I gather friends and head for **SHUN LEE PALACE,** where waiters fall over themselves to people-please, and the chef arrives with his cleaver cloaked in a linen napkin to dissect the Peking duck with the delicacy of a surgeon. The big brass here, Michael Tong, hip to every cuisinary breeze, devised a menu of dishes we'd never tasted before at my request (he'll do the same for you): Lamb terrine. Salt-baked duck. Chicken-rice noodles in fiery mustard sauce that has us choking and gasping and begging for more. Spicy vegetable dumplings. Bean curd in peanut sauce from Thailand. Shrimp that had been swimming live in a tank minutes earlier, with gingko nuts. Soft rings of squid with lemongrass and basil, Singapore-style. And from Malaysia, a tureen of intense curry-edged lamb soup and a platter of the plumpest, most delectable chicken wings imaginable. The captain spoons a near-combustible rubble of black bean, scallion, and jalapeño atop them. Even our friends from Montana and Michigan marveled at tenderest kidneys with chestnuts, Hunan rabbit, and fish-head casserole.

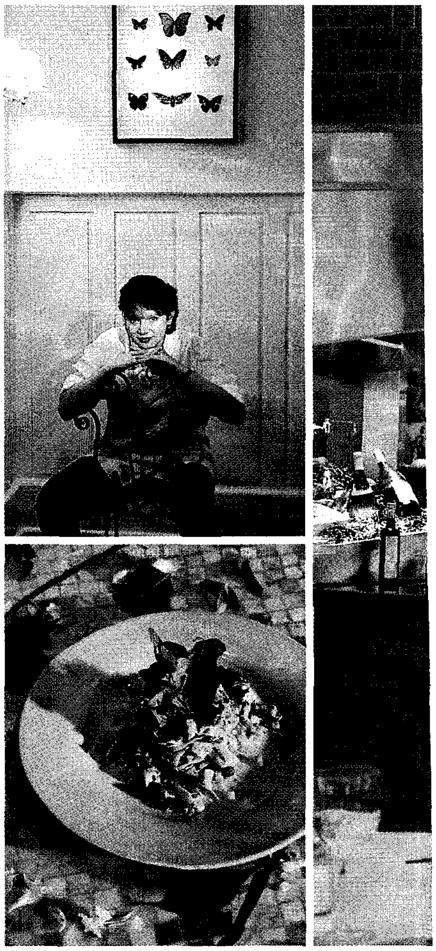
I need two on the aisle for a pretheater dinner.

Pino Luongo's new **COCO PAZZO TEATRO** is doing boffo box office with the matinee ladies who lunch and after dark as well. One commendable dinner—mainly robiola-stuffed focaccia and pastas I recognized from his other satellites—followed by a desultory lunch left me perplexed. But I seem to be in the minority. The service hadn't quite hatched the night we stepped into the two townhouses where **FIREBIRD** is decked out in homage to Czarist Russia. Still, I might risk it again for a tasting of the little appetizers called zakuska as a prelude to theater. I fell for the wild mushrooms with sour cream and onions, Georgian chicken salad, eggplant caviar, and full sour pickles improbably served with sour cream and honey.

The fun is gone.

Says who? They're still dancing on the tables almost every night at **BARAONDA.** Folks eat pasta and drink red wine and smoke—Euro-salonists and saloonistes, they simply can't help it. After the fennel-and-raw-artichoke salad, the disco beat flares. An Ava Gardner look-alike at a deuce against the wall jumps up and swivels her hips. In the nonexistent aisle, a Valkyrie leaps high. At the next table, a trio of Fabios cheer. Before you know it, someone is prancing beside the plates. Who said the seventies are over?

I took a bon vivant from France to **LAYLA** for the family-style feast ($42 per person). When he wasn't crying *merveilleux* over the meze and the flatbreads, the glowing rose-rare salmon wrapped in grape leaves, and the pan-seared veal chop, he was laughing and loving the nine-o'clock belly dancer as her veil brushed his shoulder. Now he's telling Manhattan pals who haven't yet discovered how TriBeCa does the Casbah.



Where are the moths that feed on the silk of the night?

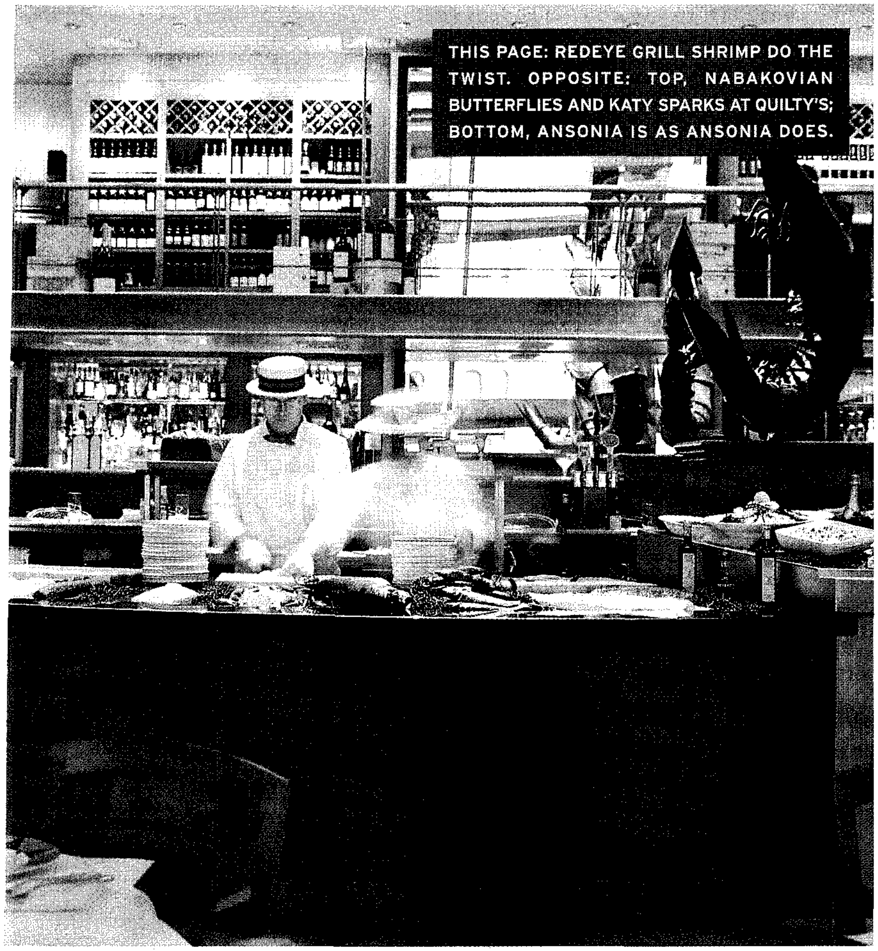
Amazingly, the pretty platinum people still find their way to **INDOCHINE.** Anna Wintour, Mary Boone, Andre Balazs, De Niro, and Calvin drop by for pad Thai and summer rolls, long after they've abandoned the club chairs of **PRAVDA** to uptown wonks. I myself felt very Ninotchka at Pravda, sipping icy vodka and trying to look Slavic or even Nordic. But, my dear, the *smoke.* Billy Baldwin, minor constellations of dying-to-be stars, and their mutual orthopedic surgeon can be found sharing chopped salad, expertly seared tuna, and live jazz downstairs at the **BLUE WATER GRILL,** where the long, snaking bar invites smoking too. (You'll find the same reliable seafood and sensible prices at the main restaurant upstairs, where smoking rules are less elastic.)

THERE'S NOTHING QUITE LIKE SEVENTH AVENUE'S REDEYE GRILL—A BI-COASTAL NOSHERY THAT'S PART DELI, PART FUN HOUSE.

My most-trusted all-seeing eye insists jazz at Cliff Williams's new **RESTAURANT 147** will keep downtown's trendiest away, drawing mostly aging rock-and-rollers. Uptown, the Junior Leaguettes trailed by the money-knows-no-social-barriers set and wolves in wolves' clothing confirm their sense of belonging at Mortimer's, La Goulue, **SOFIA FABULOUS PIZZA** (charming murals and good-enough pizza but not worth a wait), and **MARGUERY GRILL** (a properly well-bred setting for chef Gerry Hayden's stylish and likable cooking).

Of all that's new, what's worth an encore visit?

Chef Anita Lo's dandified borrowings from Korea, Vietnam, Thailand, and Japan justify a detour to the soaring New Age cavern **MIREZI.** A trio of urbanites with a Nabokovian fetish provide a fresh and bright stage for the blooming skills of chef Katy Sparks at **QUILTY'S.** Gotham alumnus Bill Telepan brings sublime foie gras and precisely cooked



THIS PAGE: REDEYE GRILL SHRIMP DO THE TWIST. OPPOSITE: TOP, NABAKOVIAN BUTTERFLIES AND KATY SPARKS AT QUILTY'S; BOTTOM, ANSONIA IS AS ANSONIA DOES.

birds and finny things to Columbus Avenue at the cleverly redesigned **ANSONIA.** With its steakhouse airs, witty folk art, and gargantuan portions of mostly first-rate food, **MALONEY & PORCELLI** looks like an instant blue chip for restaurateur Alan Stillman's portfolio. I put up with executive chef David Burke's slightly corny antics—potato-chip flags on each steak and Mason jars of jalapeño apple sauce—for the excellent sirloin and crusty tuna on seaweed. I want to believe the weary and inedible fried onions on my last outing were just a momentary lapse.

Chef Johannes Sanzin's deft hand with seafood (a bow to time spent at Le Bernardin) deserves better than the abusive banquettes and dreary art on the walls at **SANZIN.** With listed entrées at $21 or less, the $27 and $28 specials fatten the check enough to give you a shock. Bobby Flay's spicy play for the Upper East Side with **MESA CITY** gives me hope he'll pop a clone of that jam-packed quesadilleria in my West Side neighborhood one day soon.

There's nothing quite like the **REDEYE GRILL** in town. With its whimsical red airplanes and its bizarre painted columns, its handsome copper crustaceans guarding the Dancing Shrimp Bar and its emphasis on smoked fish and bi-coastal noshery, it's part deli, part fun house. The menu's twisted classics offer something for every taste: A quick snack before theater. Cheerful clatter at lunch. Remarkable burgers and succulent baked ham. Rich pastas, a do-you-one-better Cobb salad for late supper, and lush banana-cream pie anytime.

Juicy, tangy, homey. All those adjectives apply to the exuberant food chef Mark Spangenthal delivers at **THE SCREENING ROOM.** I've not yet managed to actually see a movie here, though I find myself constantly touting the $30 prix fixe that includes a ticket to the flick. I myself am content to merely eat. On nights when the joys of my profession mutate into a cruel chore, I long for the lemon-spiked artichokes in a melt of Parmesan and the heavenly toss of macaroni, leek, tomato, spinach, and cheese. I remember the duck with chili-stewed hominy and corn bread, and a particularly crisp-crusted salmon, rare at the heart, with pungent tomato preserves.

I'm tired of politically correct eating. Help!

I know what you mean. Deliver me a sausage-and-pepper hero from the **PIZZA JOINT,** and I'll cancel Lutèce. Remember the greasy little square burger you thought White Castle invented for kids? It's my madeleine. White Castle burgerettes never went away. But better by far are the spiffy takeoffs at **SASSY'S SLIDERS.** As befits the nineties, they come in beef, turkey, or veggie—with browned onions and a pickle that smarts. All are surprisingly good, though kind of expensive at 69 cents, given the definition of *Slider* on the wall: a bite-size burger "usually eaten in great multiples."

We want to be alone, candlelight optional.

The lights are low on the 107th floor of the World Trade Center—the better to show off a sweepingly romantic view of the harbor and Dame Liberty. The two of you sit cheek-to-cheek sipping champagne at **CELLAR IN THE SKY.** No need to order, no need to think—there's just one fixed menu, seven courses—so gaze into each other's contact lenses or into a ruby claret and feel cosseted by discreet messengers from the kitchen and savvy sommeliers.

Now that **RESTAURANT TWO TWO TWO** has been slicked up with dark-oak paneling, peach damask cloths, vintage oil paintings, and an exquisite collection of antique service plates (no two alike), the intimate townhouse could inspire a sonnet. Though it's easy to spend a small fortune here if you order enough truffles, caviar, and foie gras, host Frank Valenza says his regulars don't seem to mind. We're prudent tonight ($175 for two), truffling only once, feeling rich enough with the house's signature penne in porcini cream, prime sirloin, and marvelous sushi-rare tuna on a ginger rice cake with a frizzle of leek crisps and spicy radish sprouts—a symphony of soy, sake, and mirin. But Valenza is sure we must feel deprived, so he sends out buttery spaghetti squash blanketed with white truffle. Sounds odd, doesn't it? But it's a winner.

Who's top-ranked in your chefs hall of fame?

Isn't it reassuring how different the great whisks are?

Alfred Portale modernizes classic good taste at **GOTHAM BAR AND GRILL.**

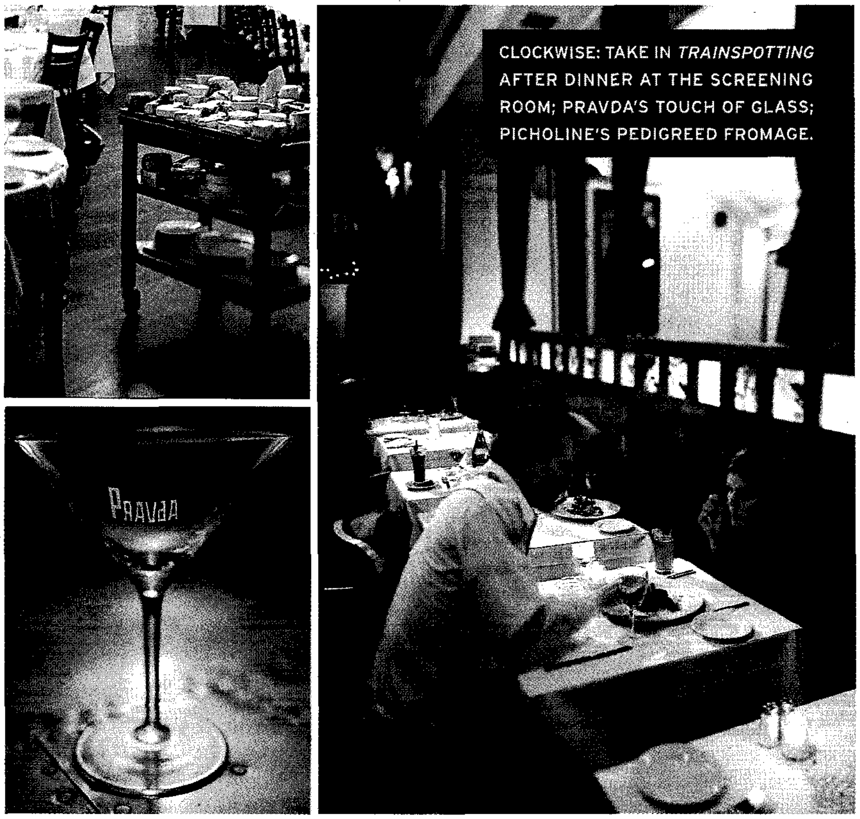
Photographs: clockwise from left, Kenneth Chen; Ann Stratton; Kenneth Chen.

His sky-scraping cuisine is somewhat subdued now, but the occasional flight is still a lark. Such intense flavors, masterly precision at the stove, and measured borrowings from other cuisines call for high IQ, confidence, and discipline. When I want to show off how refined American cooking can be, I send friends to Gotham.

Some loves get more passionate with time, as does Gray Kunz's affection for Asian metaphor at **LESPINASSE.** Ambition and expansion have not dulled Daniel Boulud's creativity as he celebrates each season's harvest. But I come to **DANIEL** for his jewel-faceted renditions of bourgeois tradition—for calf's head, for truffled sweetbreads, or for vintage thrills like the pig's-feet-and-foie-gras-filled turnips with pork shoulder at a recent lunch. Jean-Georges Vongerichten's broths and emulsions have entered the repertoire. Who knows what he'll discover on Planet Trump? Chef Eric Ripert is a prodigy in translating owner Maguy Le Coze's muses onto the plate at **LE BERNARDIN.** Their bold explorations in seafood are as exciting as the late Gilbert Le Coze's inspirational simplicity. Nobu Matsuhisa tweaks Japanese convention at **NOBU** with pioneer brilliance, using mayonnaise, olive oil, and flavors reflecting his early days in Peru. In designer David Rockwell's Orientalist fantasy of trees and river stones, co-owner Drew Nieporent and his skilled crew guard the flame when the genius himself is away launching offshoots.

As for my favorite favorite chef, Bobby Flay, he's not quite ready to be inducted in this hallowed league, even though I crave his cooking every night. Now that an acoustical muffle has devoured the howl at his **MESA GRILL,** I can send pals there without caveat to discover new meaning in tostadas, tamales, and pozole. Flay's unique squid-ink risotto and his elegant paella at **BOLO** are undeniably ersatz Spanish *cocina,* but who cares?

I never hesitate to argue with the 18,006 critics of Zagat. Is **UNION SQUARE CAFE** No. 1? For me, the kitchen is a notch below the greats. But Danny Meyer's restaurants are beautifully run, and Michael Romano's rich ways with butter and cream please me more each time I visit. (Don't miss his paragon of porchetta crispness, Friday's special.) A night at the vox populi runner-up, **AUREOLE,** is special for Charles Palmer's complex couplings—the mythic potato-scallop sandwich or an entrée like caramelized chicken with prosciutto, corn risotto, and ragoût of chanterelles. Dessert as architecture first soared at his command. But I'm happier at his highly civilized **LENOX ROOM,** where it's not too noisy, not too chic, and not too expensive. We share a tiered tray of tasting starters, then luxurious risotto and a fist of tuna beside salad Niçoise, without stretching our credit.


CLOCKWISE: TAKE IN *TRAINSPOTTING* AFTER DINNER AT THE SCREENING ROOM; PRAVDA'S TOUCH OF GLASS; PICHOLINE'S PEDIGREED FROMAGE.

I celebrate the irrepressible too. For high-risk adventure, I go to **PATRIA,** where I forgive Doug Rodriguez his bloopers for the fun of his riotous extravagance. Three bowls of soup on one plate? Why not? It's all about corn: yellow, white, and fungus. And let's try his scrumptious oxtail potpie alongside smoked morels tossed on greens. Coconut tames the chili-and-ginger heat in his Honduran "Fire and Ice"—tuna seviche. And the fried red snapper stands at attention on coconut-conch rice.

Who's poised to rocket into the stratosphere?

I have only rarely rated restaurants by stars because I am more Impressionist painter than mathematician. But as a voyeur of the game, I've felt that **GOTHAM BAR AND GRILL** is long overdue for an alabaster throne in four-star Valhalla. And I can feel the exhilarating tension in the drive toward the starry summit at **PICHOLINE,** where chef-owner Terrance Brennan is sprucing up the room. It begins with the savory homemade breadsticks and the kitchen's prologue: a sliver of diver scallop with celery-root purée on port-and-red-wine sauce—an amazing filigree of flavors in a doll-size portion. The day's specials are listed on the menu as they should be, not recited. With David Pasternack at the range as his telepathic second, Brennan tightens the quadrille so that the pace is precise, and flavors sing. A tangle of octopus, Medusa on a good-hair day, tastes of the grill, the garden, and the lemon. Sea-urchin vinaigrette and seaweed salad are a pleasantly briny jolt in the sea-bass seviche.

Each dish is a stunner to look at, stingingly complex—a crunch of flying-fish roe, the silk of raw tuna, the rat-a-tat of tapénade aïoli, an unexpected frisson of mint or sudden tang of goat's-milk yogurt. What began as a mild interest in cheese has grown into a monster, says Brennan. Sixty cheeses aging in a special closet require hours of devotion from self-taught master Max McCalman. Do we have preferences or dislikes? "None. Amaze us," we instruct. I could do a chapter here on what we tasted, with provenances and pedigrees. Best just to note: Mission accomplished. ■

Photographs by Kenneth Chen.

THE LITTLE BLACK BOOK

ANGELO AND MAXIE'S
233 Park Avenue South, at 19th Street
(220-9200)

ANSONIA
329 Columbus Avenue, near 75th Street
(579-0505)

AUREOLE
34 East 61st Street
(319-1660)

BALTHAZAR
80 Spring Street
(965-1414)

BARAONDA
1439 Second Avenue, at 75th Street
(288-8555)

BAR PITTI
268 Sixth Avenue, near Bleecker Street
(982-3300)

THE BLUE WATER GRILL'S JAZZ ROOM
31 Union Square West, at 16th Street
(675-9500)

BOBBY VAN'S STEAKHOUSE
230 Park Avenue, at 46th Street
(867-5490)

BOLO
23 East 22nd Street
(228-2200)

CAFÉ CENTRO
200 Park Avenue, at 45th Street
(818-1222)

CELLAR IN THE SKY AT WINDOWS ON THE WORLD
1 World Trade Center, on West Street, 107th floor
(524-7000)

CHAT 'N CHEW
10 East 16th Street
(243-1616)

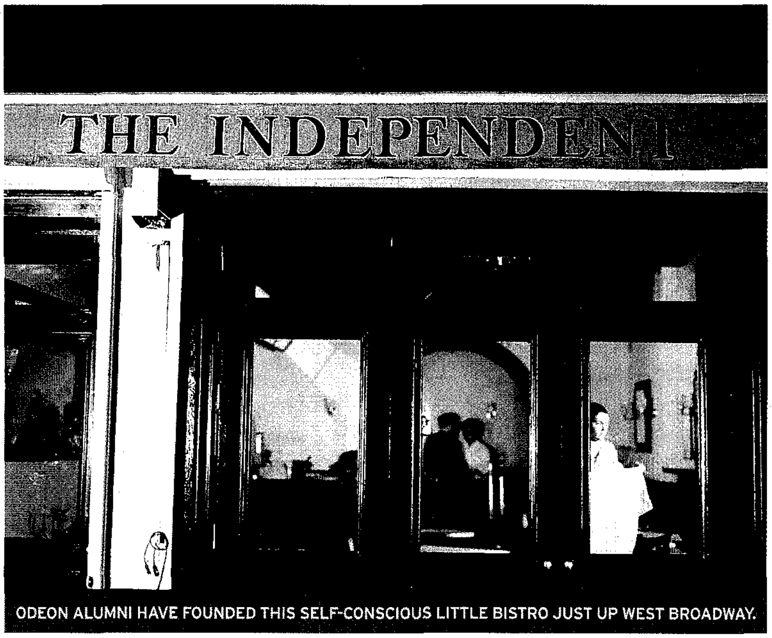
CITY WINE & CIGAR CO.
62 Laight Street
(334-2274)

COCO PAZZO TEATRO
Paramount Hotel,
235 West 46th Street
(827-4222)

DANIEL
20 East 76th Street
(288-0033)

FIREBIRD RUSSIAN RESTAURANT
365 West 46th Street
(586-0244)

FRED'S AT BARNEYS NEW YORK
10 East 61st Street
(833-2200)



ODEON ALUMNI HAVE FOUNDED THIS SELF-CONSCIOUS LITTLE BISTRO JUST UP WEST BROADWAY.

FRESCO BY SCOTTO
34 East 52nd Street
(935-3434)

GOTHAM BAR AND GRILL
12 East 12th Street
(620-4020)

HOT TOMATO
676 Sixth Avenue, at 21st Street
(691-3535)

IL MULINO
86 West 3rd Street
(673-3783)

THE INDEPENDENT
179 West Broadway, at Leonard Street
(219-2010)

INDIGO
142 West 10th Street
(691-7757)

INDOCHINE
430 Lafayette Street, near Astor Place
(505-5111)

I TRULLI
122 East 27th Street
(481-7372)

JEAN-GEORGES
Trump International Hotel and Tower, 1 Central Park West, near 60th Street
(299-3900)

JOHN'S PIZZERIA
48 West 65th Street
(721-7001)

JO JO
160 East 64th Street
(223-5656)

LAYLA
211 West Broadway, at Franklin Street
(431-0700)

LE BERNARDIN
155 West 51st Street
(489-1515)

LE CIRQUE 2000
The New York Palace, 455 Madison Avenue, near 51st Street
(794-9292)

LENOX ROOM
1278 Third Avenue, near 73rd Street
(772-0404)

LESPINASSE
The St. Regis Hotel, 2 East 55th Street
(339-6719)

LUMA
200 Ninth Avenue, near 22nd Street
(633-8033)

MALONEY & PORCELLI
37 East 50th Street
(750-2233)

MARGUERY GRILL
133 East 65th Street
(744-2533)

MATTHEW'S
1030 Third Avenue, at 61st Street
(838-4343)

MESA CITY
1059 Third Avenue, near 63rd Street
(207-1919)

MESA GRILL
102 Fifth Avenue, near 15th Street
(807-7400)

MIREZI
59 Fifth Avenue, at 13th Street
(242-9708)

NOBU
105 Hudson Street, at Franklin Street
(219-0500)

OSTERIA DEL CIRCO
120 West 55th Street
(265-3636)

PATRIA
250 Park Avenue South, at 20th Street
(777-6211)

PICHOLINE
35 West 64th Street
(724-8585)

PIZZA JOINT
2175 Broadway, at 77th Street
(724-2010)

PRAVDA
281 Lafayette Street, near Houston Street
(226-4696)

QUILTY'S
177 Prince Street
(254-1260)

RAO'S
455 East 114th Street
(722-6709)

REDEYE GRILL
890 Seventh Avenue, at 56th Street
(541-9000)

RESTAURANT 147
147 West 15th Street
(929-5000)

RESTAURANT TWO TWO TWO
222 West 79th Street
(799-0400)

SANZIN
180 Spring Street
(965-0710)

SASSY'S SLIDERS
163 East 10th Street
(228-2900)

SAVANN
414 Amsterdam Avenue, near 80th Street
(580-0202)

SAVANN EST
181 East 78th Street
(396-9300)

THE SCREENING ROOM
54 Varick Street, at Laight Street
(334-2100)

SHUN LEE PALACE
155 East 55th Street
(371-8844)

SOFIA FABULOUS PIZZA
1022 Madison Avenue, at 79th Street
(734-2676)

SPARTINA
355 Greenwich Street, at Harrison Street
(274-9310)

TAVERN ON THE GREEN
Central Park at West 67th Street
(873-3200)

13 BARROW ST.
13 Barrow Street
(727-1300)

TWO ROOMS
313 East 58th Street
(223-1886)

UNION SQUARE CAFE
21 East 16th Street
(243-4020)

VIRGIL'S REAL BBQ
152 West 44th Street
(921-9494)

VONG
200 East 54th Street
(486-9592)

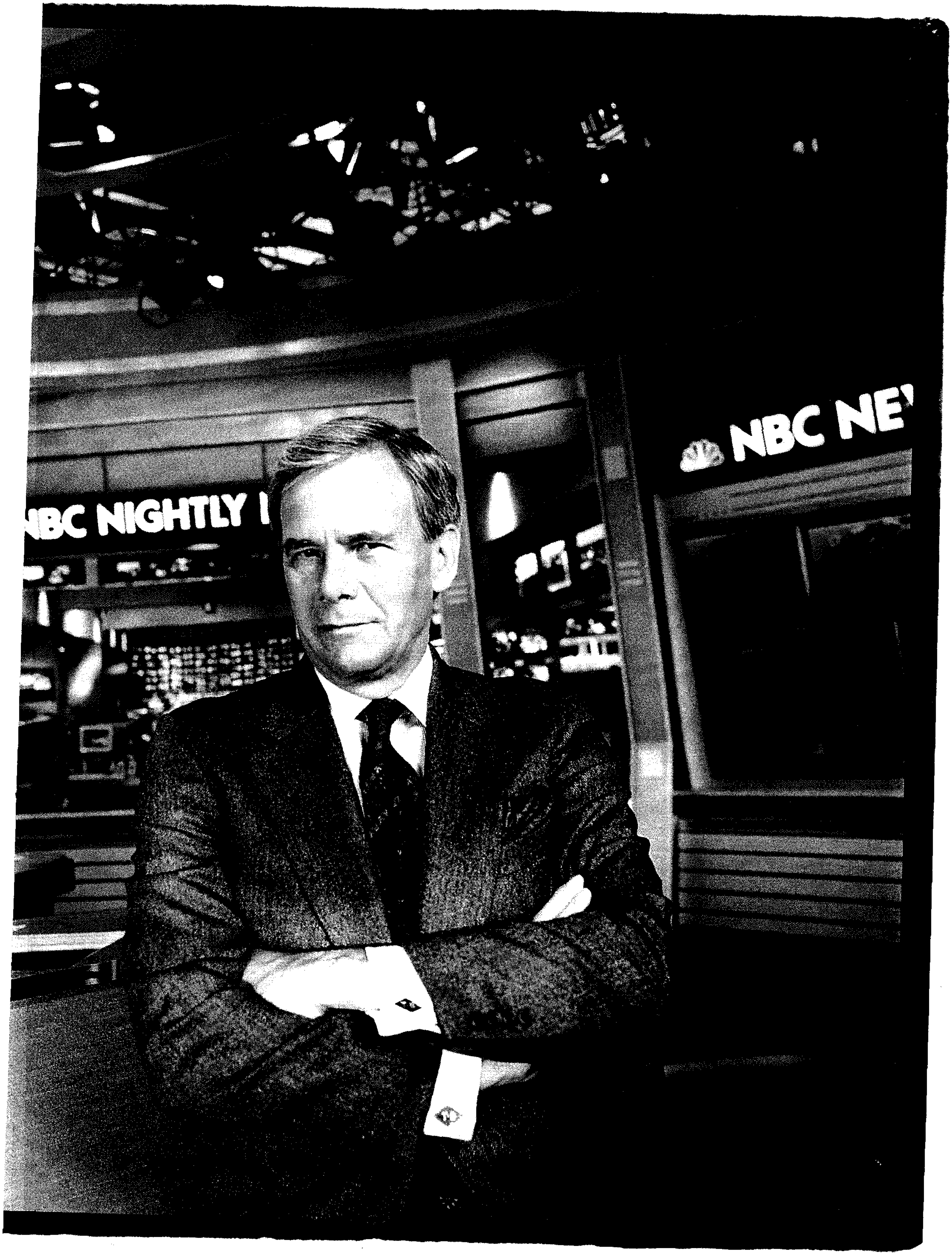
WALL STREET KITCHEN & BAR
70 Broad Street
(797-7070)

ZUCCA
227 Tenth Avenue, near 23rd Street
(741-1970)

Photograph by Kenneth Chen.

Does Anyone Have Anything Bad to Say About Tom Brokaw?

With shrewd power-brokering, astute media-business prescience, and artful image management, Tom Brokaw helped raise his NBC Nightly News *from the ratings depths to rival Peter Jennings at ABC for the top spot. All the while, he has managed to expand his reputation as the most anchored of anchors. Does Brokaw do this with smoke and mirrors? Or is a man this subtle really this solid?* By Charles Kaiser


NBC NIGHTLY
NBC NEWS

PHOTOGRAPH BY STEFFEN THALEMANN
FOR *NEW YORK*

JUST FOUR YEARS AGO, NBC NEWS LOOKED LIKE IT WAS spiraling toward oblivion. *Dateline NBC* had been caught *flagrante delicto* adding explosives to a GM truck to make sure it blew up as spectacularly as its critics said it would during a collision. The network issued an apology, but the damage was done: Overnight, NBC had become the laughingstock of the news business, and News-division president Michael Gartner resigned in disgrace.

Tom Brokaw had nothing to do with the *Dateline* debacle, but as the public face of NBC News, he felt humiliated. A week before Gartner's resignation, *NBC Nightly News* had been forced to make its own apology after using film shot by outsiders that purported to show dead fish. It turned out the fish had merely been stunned for test purposes.

Brokaw's *Nightly News* had been languishing near the bottom of the ratings for almost a decade, and Brokaw was perceived in media circles as the least interesting of the anchors. After Gartner's resignation, he was ready "to leave the building," says Brokaw. With the the swiftly expanding horizons of the media universe, none of the networks were sure what a news show should be, and at NBC, Gartner's budget cuts were widely seen as having decimated the division. The task of rebuilding seemed insurmountable. "We used to have to stand on the corner with a cup," Brokaw quips. " 'Come work for NBC for food.' "

Brokaw *did* have an opportunity to leave the building, for *60 Minutes.* Don Hewitt made warm overtures, and Brokaw considered bailing out. But after some soul-searching, he decided to stay put. Characteristically, he framed the issue in terms of loyalty: "I thought, If I make one false move, the entire place will go nuts. And I can't do that."

IN THE PAST THREE YEARS, AGAINST ALL ODDS, NBC'S NEWS DIVISION has been reinvented, with spectacular results. This season, Tom Brokaw is in a photo-finish race for first place every night against Peter Jennings; in December, Brokaw beat Jennings for two straight weeks, for the first time since 1989. *Dateline* is now earning millions. And though Peter Jennings won the election-night-ratings war by one point, Brokaw and Tim Russert gave the smoothest and most sophisticated performance.

Some of NBC News's success, of course, can be ascribed to the rebound of the network as a whole. But it is Brokaw himself who has played the most important role in his own redemption, brokering the hiring of Andrew Lack as the new division president after Gartner's departure and pushing hard for the visual and conceptual changes that have distinguished Brokaw's show from its competitors. Most remarkable, he simultaneously burnished his reputation as the most genuine guy in television. Asking peers and colleagues about Brokaw produces responses of uncanny, almost implausible similarity, like an infinite repetition of the Boy Scout motto.

"You watch him and feel comfortable and feel like he's a real person because in fact he is," says Cokie Roberts.

"I find him genuine. I think that's a good word for him," says Charlayne Hunter-Gault.

"Tom thinks about—and does—the right thing," says Kennedy Center impresario George Stevens.

"He's just solid," says novelist Tom McGuane, who is one of Brokaw's closest friends.

His oldest daughter, Jennifer Brokaw-Fry, a new mother and an emergency-room doctor, says he *did* have a temper. Finally—a character flaw! "But his temper has really been tempered," she says. "Both my mother and I agree that he's really mellowed out incredibly."

BROKAW'S GIFT IS TO TALK TO PEOPLE, WHETHER THEY BE HEADS OF state or trailer-park denizens, on their own level while somehow remaining the same Tom Brokaw at the core. Neither of the other network anchors shares that quality, and it's at the root of the NBC man's steadily growing popularity. His courting of new constituencies on shows like *Letterman* and through the print media has been uniformly successful, in contrast to Rather and Jennings, both of whom often seem uncomfortable when joking on talk shows or supplying bons mots to magazines.

Brokaw's reinvented *Nightly News* has made use of his gift by taking him out from behind the traditional anchor's desk at the beginning of the program and standing him in front of a 7-by-12-foot video board. "I've always hated the anachronistic idea of a white man, middle-aged, sitting there at a desk reading to America," says Brokaw. "I've always believed you should be able to stand and move around a little more."

The number of stories the program covers every night has been substantially reduced. Two years ago, a typical broadcast

A bad-hair day for Bill Clinton, then governor of Arkansas, and Tom Brokaw on the *Today* show in 1980: Clinton later offered, and Brokaw declined, the job of National Park Service director.

Left, Brokaw with Bill Gates: Brokaw brokered the meeting between Gates and G.E. chairman Jack Welch that led to the creation of MSNBC; with Mikhail Gorbachev, an occasional Brokaw dinner guest.

included nine or ten pieces; now, newly anointed executive producer David Doss tries to limit the show to five or six subjects a night. Brokaw says the changes are a direct response to a very different world: "We don't have to do as many of those 'readers,' because people have heard that all day long—they've heard it on all-news radio, they've heard it on the five and six o'clock local, and they've read it on the Internet."

The broadcast has grown much closer in form to a TV news magazine, with daily features like "NBC News in Depth," which can run as long as five minutes; "The Fleecing of America," about the profligacy of the federal government; and "In Their Own Words," which gives people in the news a chance to express themselves directly to the viewers. "We're trying to give people a little more texture within the inherent limitations that we have in this business," says Brokaw.

THE OTHER FLANK OF NBC NEWS'S REINVENTION INVOLVED EXPANDing the franchise into new areas. Brokaw struck up a friendship with Microsoft's Bill Gates back in 1989, telling everyone at NBC, "Listen, these are very smart people. They're in our business. They're in news and information and communication. We'd better get into this." He also wrote a note to Jack Welch, chairman of G.E., NBC's parent company, asking, "Have you met Bill Gates? It's worth a trip." Last year, Brokaw furthered his friendship with Gates by doing a documentary about him, a technique the newsman had used before.

The payoff was Gates's decision to spend $220 million for a half-interest in MSNBC, making NBC the first broadcast network with an all-news cable outlet.

NBC's success and newfound range give it added leverage when recruiting new talent. Gwen Ifill joined NBC's Washington bureau after ten years as a political reporter for the *Times* and the Washington *Post.* When she made her decision, she had offers from all three networks. "I didn't go to CBS—even though that was the toughest choice—because I thought they were stuck where they were right now, because they didn't have plans to break out."

"MSNBC makes a huge difference on days like today," she continues, "because the president made a speech and I may not do a story for *Nightly,* but I'll probably do a story for Brian Williams at nine o'clock. So somehow it still gets out."

Outside the network, Brokaw cultivates the print media assiduously. His irregular lunch group consists of *Time* managing editor Walter Isaacson, *New York Times Magazine* editor Jack Rosenthal, *New Yorker* editorial director Rick Hertzberg, former *New York* editor Kurt Andersen, and Andy Lack. He also is admired enough by Republicans *and* Democrats to have been offered the job of White House press secretary in the Nixon administration and the directorship of the National Park Service in the Clinton administration. Neither job tempted him.

The Brokaws are famous for their dinner parties, with guests ranging from Mikhail Gorbachev to I. M. Pei. Charlayne Hunter-Gault says she enjoys these gatherings because "their home is one of the few places that I get invited to on a regular basis where there are just all kinds of people involved in all kinds of things. And the mix is not such that I'm always the one minority there. It's not about that."

Brokaw is not without his anchorman idiosyncrasies, one of which is his workout habits. He goes to sleep every night at around 11:40, then gets up at 3 A.M. and goes to the gym in his Park Avenue apartment. "I wander around, pump a little iron, make notes, think about things," he says. "It's a great tension reliever. I don't want you to think I do a full Schwarzenegger." Then he goes back to sleep until 6:30 A.M. Getting to work, he says, "I'm either on the train or I walk or I take a taxi, depending on my needs. I take the subway a lot. I love the new MetroCard."

So the anchorman says he's just a subway-riding, brown-bag-lunching regular kind of guy—and his friends seem to agree. "I think that part of his resilience as a public figure is based on the fact that it's not really an act that has to be maintained like an expensive sports car," says Tom McGuane. "He doesn't have to worry that he'll forget who he is. This equanimity is a wonderful stance for him because he can hold that, and keep this information in these vast reserve tanks to use when required."

"I think my dad has two personas," says Jennifer Brokaw-Fry. "There's Tom Brokaw, and then there's my dad. There's a very clear line: You can almost see him make the switch on his face. He puts up his guard around people when he's being seen as a celebrity."

Brokaw's public-speaking career began in South Dakota at an annual Christmas pageant—when he was 5 years old: "My dad stood at the back of the hall with a silver dollar. And if he could hear me, I got the silver dollar. So I was mercenary even then."

His statewide fame began twelve years later, after Joe Foss, a famous World War II hero who was governor of South Dakota, invited Brokaw to be his partner on *Two for the Money,* a network quiz show hosted by Herb Shriner in New York City, in 1957. "They had said, 'Can you ad-lib?' and I said, 'I can ad-lib, don't worry about that,' " says Brokaw. "We could have bankrupted the show, because they were all political questions. And I was a

Photographs by AP/Wide World Photos (3).

political junkie, and I knew everything." Brokaw won $600 in half an hour. "We had a very good time.

"Walked out on a Saturday night. I had gotten here on Friday; I was scheduled to fly back on Sunday morning. And the governor said to me, 'You ought to stay. Tell your parents, but I'll also back you up on this.' " He immediately fell in love with Manhattan. After just five days, he says, "I felt I could manage it."

There's a Norman Rockwell tone to Brokaw's youthful high jinks. "He had a girl in every little town in South Dakota—plus the big towns, too, like Sioux City and Sioux Falls," his wife, Meredith, remembers. "I really felt disappointed in him. We'd been sort of dating, but it just seemed clear to me that this guy was going nowhere." She wrote him a letter to get rid of him: "There was no strategy to it at all."

With his wife, Meredith, a former Miss South Dakota: "Tom understands he married slightly over his head."

"She was saying, you know, 'I don't have time for this,' " Brokaw recalls. Brokaw was in college at the time. Soon after that, Brokaw's mentor in the political-science department called him in for a meeting.

"He said, 'I've got something I want you to do,' and I said, 'Sure, Doc Farber—anything.' He said, 'I want you to drop out of school. I want you to go out and get all the wine and women out of your system on someone else's time. You're not doing yourself any good, you're not doing us any good, and your parents, I know, are driven to distraction by all of this.' "

Brokaw was dumbfounded. "I said, 'What!?' "

His professor said, " 'Quit. Go. Whatever it is that you've got in your system, you have to get it out, and then come back.' And one semester later, I came crawling back on my hands and knees saying, 'Please, I can't—you know, that world out there without a college degree—and that's not how I want to live.' And he said, 'Okay.' "

Brokaw was back on track; Meredith, who had been Miss South Dakota the year before, became Mrs. Brokaw as soon as they graduated in 1962. "Tom understands he married slightly over his head," says Brokaw's close friend the investment banker Herb Allen. "Which makes him a smart man, in picking and in knowing."

After whirlwind tours of duty at the NBC affiliates in Omaha and Atlanta, KNBC in Los Angeles came calling in 1966 and offered the Sunday-night newscast to start. His beat would be politics, "so I said okay," Brokaw remembers.

In California, there was a house in Venice, and the company car was a Mustang with a radio telephone. He also began to collect famous friends, including Cary Grant, Henry Fonda, Norton Simon, and George Stevens Jr. "The great thing about California is that no one was standing at the door checking your pedigree. If you could do it, you could do it. And if you took it in—if you took it in measured doses—it really could expand your own thinking, because it was a meritocracy," says Brokaw.

In 1973, Brokaw moved to Washington to become White House correspondent. Three years later, he was anchoring the *Today* show from Manhattan, and in 1982, he became co-anchor of the *Nightly News* with Roger Mudd. Mudd had waived his contractual guarantee to be John Chancellor's sole successor as anchor, because he was worried that NBC would lose Brokaw to ABC if he didn't share the duty with him. But when the joint-anchor format turned out to be a fiasco, it was Mudd who was dumped—and Brokaw had the job to himself.

BROKAW IS CELEBRATED FOR HIS ability to ad-lib, but being the only network anchor on the air the night of the bombing at the Olympics in Atlanta got him into trouble, after he trusted his sources at the FBI and fingered Richard Jewell as the probable culprit. When the FBI finally cleared Jewell as a suspect, the hapless security guard sued NBC for libel. Last month, the network settled out of court for an undisclosed amount of money.

The suit was an embarrassment for the network—and Mike Wallace exploited it with a piece about the controversy on *60 Minutes,* for which Brokaw agreed to be interviewed on-camera. But there was an ironic reason for Jewell's fury left out of the *60 Minutes* piece. "His mother told me Tom was her favorite newscaster," Wallace told *New York.*

Brokaw bristles when asked whether he feels sorry about the incident. "We are very comfortable with what I did that night. We said to very, very high-level sources: 'Brokaw is about to go before the biggest audience he's going to have. If you want us to tip away from Richard Jewell, or if you want to condition this in any fashion, now is the time to do it.' And it only came back one way." Brokaw says the suit was settled to protect NBC's confidential sources. "The important thing to remember is, there was no retraction—and no apology."

WITH THE NEW CHALLENGE FROM BROKAW, ABC IS SCRAMBLING TO retool. Kathy Christensen is executive producer of ABC's *World News Tonight,* the main victim of Brokaw's upsurge. She gives a cautious appraisal of the competition: "They're definitely doing a show that's different from what they used to do and one that's different from what we do. And some of it seems to be working. I think they're doing some things very well."

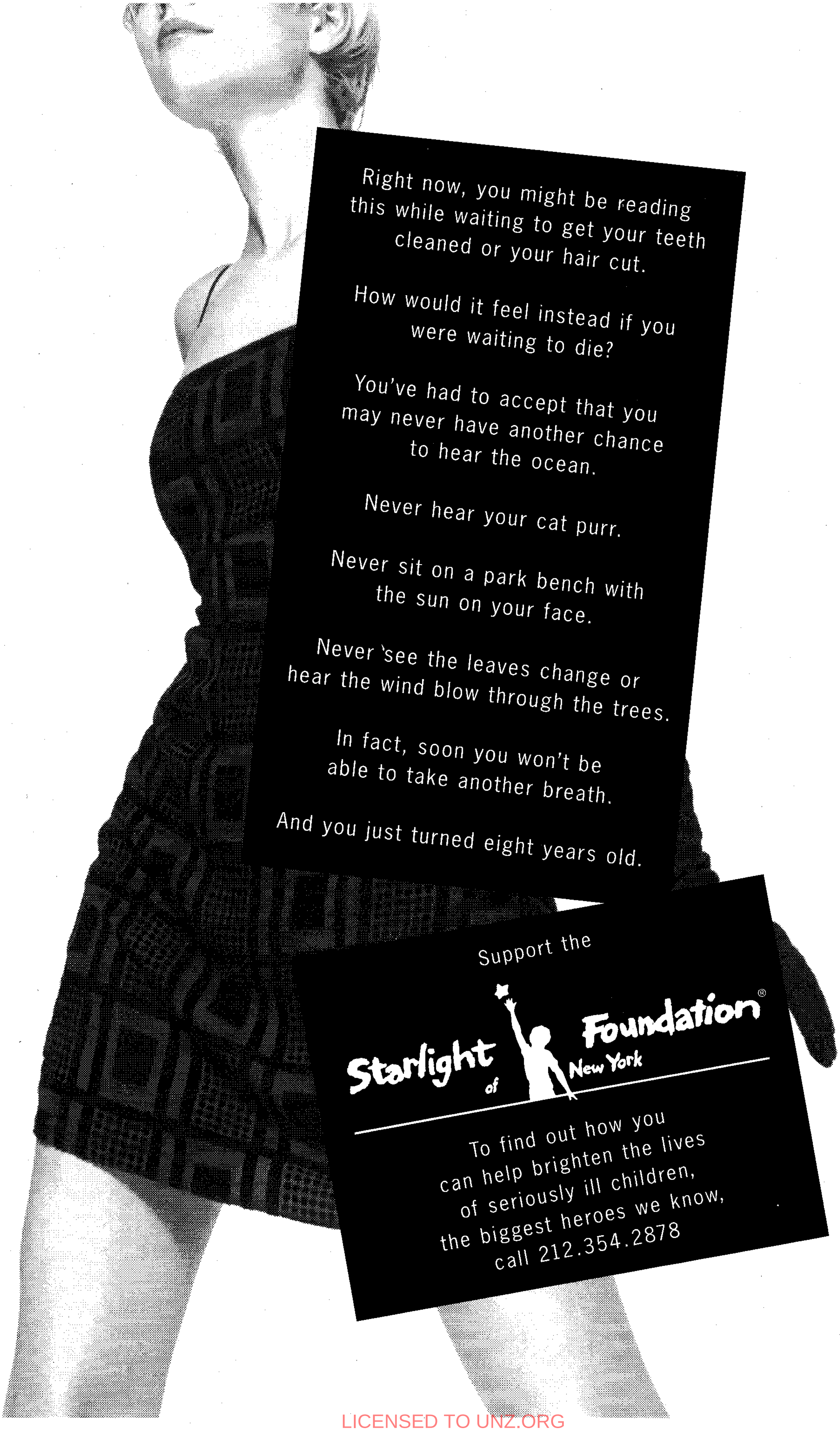
Another senior ABC News executive puts it this way: "*Nightly News* is presented in a much flashier, faster-paced, viewer-friendly, modern way than it used to be. And in some ways, it's better than ours. But content-wise, it's nowhere near as substantive or serious as ours is. There's just an awful lot of packaging of stuff that doesn't go much below the surface."

What really distinguishes the broadcasts is Peter Jennings's continuing commitment to foreign news. Brokaw counters that "we're more serious about what goes on in the interior of this country than he is, frankly. We're more serious about issues like the environment, we're more serious about a lot of social movements that are going on in this country. And I defy anyone to tell me about what's going on in the foreign arena that is so compelling that it has to force its way on the air these days."

Brokaw's contract is up next year, and he still talks about wanting to do more documentaries—but they are the least popular commodity at today's networks. Most likely, he'll stay put. "It's a big victory for everyone here," he says. "They can hold their heads a little higher.

"They've come back from a long, long way." ■

Photograph by Gerardo Somoza /Outline.



Right now, you might be reading this while waiting to get your teeth cleaned or your hair cut.

How would it feel instead if you were waiting to die?

You've had to accept that you may never have another chance to hear the ocean.

Never hear your cat purr.

Never sit on a park bench with the sun on your face.

Never see the leaves change or hear the wind blow through the trees.

In fact, soon you won't be able to take another breath.

And you just turned eight years old.

Support the

Starlight of New York Foundation®

To find out how you can help brighten the lives of seriously ill children, the biggest heroes we know, call 212.354.2878

Photographer: Andrew Eccles.
Model: Frauke.

TOKYO 10003

STOKED ON MEDIA DREAMS OF NEW YORK LIFE, THOUSANDS OF JAPANESE TWENTY-SOMETHINGS ARE SETTING UP SHOP IN THE EAST VILLAGE, WEARING WACKY CLOTHES, AND FORMING BAD ROCK BANDS. ARE THESE THE HIPPEST PEOPLE IN MANHATTAN?

BY JEFF WISE

PHOTOGRAPHED BY DANNY CLINCH
FOR *NEW YORK*

CAUTION
CAUTION
CAUTION
CAUTION

Masako "Mimi" Takahashi: The lead singer of Mimi Rock! is gunning for U.S. stardom.

IN AN AUDREY HEPBURN-IN-*F*
HOMAGE TO A

Tide Tide Tide
KOOL KOOL
Coolest Boxes in Town!

IT'S ONE O'CLOCK IN THE MORNING by the time rock singer Masako "Mimi" Takahashi finally takes the stage at the Pyramid Club with her group, Mimi Rock! As the closing act on an undistinguished Friday-night roster, the all-Japanese band has to suffer the dwindled energy of an audience lounging on the side banquettes of the fabled East Village club's inky back room, chatting idly and puffing on smokes. Even Takahashi's outfit barely turns heads. Wearing a silk robe over a red teddy, platinum-blonde curls cascading over her shoulders, the 30-year-old looks like Goldilocks via a Nevada whorehouse.

By the time the band has finished fumbling with patch cords and amp levels, the room is half asleep, so Mimi Rock! lets them have it, plunging into a thunderous opening power chord that Takahashi tops with a bloodcurdling scream. She dances in frenetic little steps as she unfurls an Imperial Japanese battle flag, draping it defiantly over a huge black speaker. It's at that dramatic moment that a stiletto heel catches the edge of the stage, and off she plummets in mid-note, curls flapping. The crowd, astonished, looks on in silence. Still singing, Takahashi manages to regain her footing, disentangle herself from the wiring, and clamber back onstage.

The set goes downhill from there. Three songs later, when Takahashi tries to take the crowd to a more spiritual level with a song about self-destruction ("Don't suicide," she advises), she has to shout down the laughing in the back. Later, the disheartened drummer remarks, "This band is really bad."

Bad, perhaps; bizarre, certainly. But the Mimi Rock! show at the Pyramid is just a tiny part of the infiltration of the East Village by green-haired, septum-pierced kids wearing Hello Kitty! gear and affecting a punky Japanese hybrid of American cool. They've been coming for years, but their influence has begun to seep into the broader culture. You can't open *Rolling Stone* without running across oddly conceptual downtown Japanese groups like Cibo Matto or Ultra Bide. In a recent video, R.E.M. used a Japanese band that lip-synched Michael Stipe's lyrics as they goofed around Manhattan. Now the Gap—providing irrefutable evidence that a trend has arrived—has put a gaggle of downtown Japanese musicians in a print ad.

As everyone knows, Japan is a country fanatically devoted to social norms. Its children, famously laboring impossible hours to master advanced calculus and college-level physics, are the Stepford Kids against which every failing U.S. student is judged. Is it possible that the cream of Nippon's youth endures its fabled Examination Hell just for the sake of living in sixth-floor walk-ups on Avenue B?

Takeshi Tadatsu has mulled over that question. A cartoonist who publishes in the New York *Press* and the New York–based Japanese-language expat magazine *Zipangu,* Tadatsu came here five years ago to escape what he calls the "huge village society" back home. Last year he drew a strip titled, appositely enough, "Why Do So Many Young Japanese Come to N.Y.?" Rendered in his signature ironic-crude style, the strip is a goof on sixties robot TV shows, and ends with the hero beaten up by white thugs but undominated in spirit: "He lost everything, but he got to be free. That's why so many Japanese come to N.Y. for their heart of gold." A sea of hands applauds while an Imperial Japanese sun sets behind the word *Sayonara.*

Hideko Otake, the editor of *Zipangu,* elaborates: "We grew up seeing American films and hearing American music—we grew up thinking, *Someday I'd like to go and live there.* For us, the dream has come true." In the past decade, the Japanese have developed a more particular fascination with life in New York City. In the late eighties, Japanese TV broadcast a daytime soap opera called *New York Love Story* that glamorized city life. "I think that was one of the main reasons so many young people started coming here," says Tada, guitarist of the punk band Ultra Bide.

Today there are said to be as many as 6,000 young Japanese who make their home in the East Village, living out and feeding the media-driven fantasy. The writers, photographers,

This page, Takeshi Tadatsu, with one of his art works. Opposite, Tada (center) and the rest of Ultra Bide.

and TV producers among them find an eager audience back home for news of the latest trends. One monthly Tokyo magazine, *Clique: New York Style*, is dedicated more or less entirely to Manhattan life. Another, *Street*, runs nothing but documentary-style photographs of street fashion. "Especially in the last one or two years, there's been a great demand for photographs of what people are wearing," says *Zipangu* editor Otake, who also reports on the Gotham scene for such Japanese magazines as *Fashion News* and *Figaro Japan*.

The fetishization of New York has meant that, for many young Japanese, a year or two here has come to represent a grand rite of passage similar to the European grand tour undertaken by well-bred American girls a century ago. Though a few stay on to become permanent residents, most return home. "They just want to tell people, 'I've been to New York. I've seen the world,' " says Mimi Rock!'s Takahashi.

***Y FACE* TWIST, THE JAPANESE COMING TO PAY**
CAN STREET LIFE ARE GOING IT ONE BETTER.

THERE'S A KOOKY AUDREY HEPBURN–IN–*FUNNY FACE* TWIST TO this story: These quirky cultural-miscegenators coming to pay homage to American street life are actually going it one better. They are trumping the studied grotesqueries of avant-garde fashion with their unschooled, almost geeky insouciance. And American style-makers are paying attention.

"They're complete enigmas," says appreciative *Spin* magazine fashion editor Jill Swid, who hired a group of New York Japanese models for a fashion spread titled "Far East Village." In it, rail-thin young men and women populate subway trains and futuristic boardrooms wearing glitter, mud packs, synthetic slips, and robotic expressions. "They're so Amish," says Swid. "They're so plain and simple. They're not trendy; they're fashion-forward. They have such a sense of self-assuredness."

The reigning kings of downtown Japanese fashion are a nine-member band called Mirai, who earlier this year achieved their apotheosis when they posed for that Gap ad, staring sullenly off the page in a welter of goatees, sideburns, butterfly sunglasses, and outrageous hats.

Lon Sugimura, a founding member of the band, came from Japan three years ago after quitting a job as a graphic designer in Tokyo. Back home, he read *Street* magazine to learn about the cutting-edge clothes and accessories in London, Paris, Milan, and New York, and favored a P-Funk look, wearing long fake-fur coats and an Afro. Today he's sporting a shaved head and a goatee, his wife's gold Tiffany earrings, and a maroon bell-bottom Matsuda track suit. "I like colors and lines. I always think about color combination," says Sugimura, who credits the influence of his father, a painter, for his aesthetic sense.

Sugimura formed Mirai earlier this year with some friends. One day, he was hanging out at a downtown club when he was spotted by subcultural casting agent Ned Ambler. "He asked me to audition for the Gap. I asked if I could bring my band. They were so cool!"

Gap-ad fame has not yet brought fortune. The group's members still make their living as waiters and bartenders in Japanese restaurants. "Survival is very hell for us," Sugimura says. The band members mostly work until one or two at night, leaving the early hours of the morning for rehearsal.

The band meets one drizzling December evening at a rehearsal space on Eighth Avenue in midtown, in an anonymous industrial building sandwiched between a check-cashing shop and a Chinese takeout kitchen. Inside a room lined with acoustic foam, the Mirai members lounge around on sofas wedged in amid the clutter of drum sets, congas, and record-stuffed milk crates. In person, they are even more intimidatingly stylish than they are in the ad: The Gap made them substitute their clothes for its own, less ambitiously outré items.

Charlene Harrison, the band's manager, arrives. For two months, she's been encouraging Mirai to hone its jazz-funk groove, and tonight she's brought Vic Washington, an avuncular former Motown employee, to coach the boys on tightening up their act. "This is a new sound," says Harrison. "They've got pop, rock, jazz—you can dance to it, but it's got that groove. It's a guru-acid-jazz kind of funk."

Harrison is working with a subsidiary of EMI on a project to market a Japanese band playing American music to the Japanese. But in order to sell Mirai in Japan, she says, she must first teach them to sing in English. Then, once they've been established in Japan, EMI can launch phase two: reintroducing them back into the U.S. market, and then around the world. This triple-export scheme may seem complicated, but Harrison believes there is an untapped market for this sort of cross-pollination.

Soon the whole band is chugging along in an appealing jazzy jungle groove. Toshi Furuya, one of the vocalists, is howling out a hoarse cannibal chant. Sugimura bobs pelvically, cradling the bass, as the guitarists lay down a wack-a-wack rhythm. Sweat pouring off his sideburns, Furuya whips off his macramé Bob Marley hat and lets his shoulder-blade-length hair sway as he hops around on his platform soles. With his black floral-print shirt, dark-copper-colored velvet pants, and huge blue-tinted sunglasses, he has the Rasta look down to a tee. "Even the brothers are amazed when they see him," Harrison observes. The drummer's girlfriend agrees: "I think he's the funkiest one."

FOR MIMI ROCK!, MEANWHILE, THE PYRAMID GIG turned out to be one of their last for a while. After an elaborate but murky dispute between Takahashi and her bassist this past summer, the band split up. A few months later, sitting in a coffee shop at midnight in the heart of Japanese Harlem—Stuyvesant Street and Third Avenue—Takahashi, having dispensed with the platinum wig, looks almost matronly in a blue cotton dress. She's waiting for her friend Takayo Shiromoto, a 23-year-old from Kyushu who waitresses at the same restaurant as Takahashi.

On the sidewalk outside, an energized late-night crowd weaves past. At the Japanese grocery next door, at the sushi shops down the street, at the nearby walk-up karaoke clubs, most of the faces are Asian. Finally, a half-hour late, Shiromoto shows up. She busses Takahashi on the cheek and throws herself into a chair.

Takahashi, a ten-year Village veteran, reminisces fondly about an ex-boyfriend, an American musician who introduced her to the idea of becoming a rocker. "He gave me many influence, many opportunities, and made me feel I could be a musician," she says. "He wrote a song about me called 'Super Japanese,' " she adds. "But the lyrics were very bad."

A MALE MODEL IN FROM TOKY TITES AROU

What were they about? "It was about how he want to fuck around with Asian women." She begins to recite them: "*So cute / Very small / Brown skin / Four feet tall / Philippine, from Thailand / Whenever you're called Asian / Need that thing / Make you shake / Japanese, that's what it takes.*"

Takahashi's American ex-boyfriend exhibits a condition popularly known among the Japanese as Yellow Fever. It's widespread. "Sometimes it's annoying," says Shiromoto. "Men come up on the street and say, 'Konichiwa! You look so cute!' I'm like, 'Leave me alone!' "

Shiromoto, with her quick tongue and cynicism-tinged energy, looks like a younger, taller version of Takahashi. Now that the band has split, Takahashi has enlisted Shiromoto as her sidekick. She's teaching her to play bass, a bold undertaking considering that Takahashi herself has no training in the instrument. "I'm going to learn," Shiromoto enthuses. "I've never played an instrument before, but Mimi said, 'It doesn't matter; you have such a great personality. All that matters is that you practice.' " The two finish their cups of tea and head off into the night, lugging a big black bass case.

UNLIKE HER MENTOR, WHO HAS GIVEN UP THE NIGHTLIFE TO PRACtice and spend time with her Finnish boyfriend, Takayo Shiromoto makes a point of going out partying until late. Thursday, for instance, is Save the Robots night. Shiromoto gets off her restaurant shift at midnight and heads east toward Robots with a group of fellow waitresses. At Third Avenue, she pauses to yell up to a friend who lives in a third-floor walk-up, hollering in high-pitched Japanese that echoes off the surrounding buildings. A pair of junkies mutter disapprovingly as they walk past.

Though she's been here little more than a year, Shiromoto melds effortlessly into the East Village gestalt. Gregarious and quick to laugh, she always felt like an outsider among her more reticent peers back home—her father is Korean, the underclass of Japan. "People can be very racist, especially old people," Shiromoto says. "My mom said, 'Don't tell your friends you're half Korean, because you'll lose them.' Here, it doesn't matter. Here, I'm just Takayo." She has no plans to go back.

There's no answer to Shiromoto's kittenish wail, so the group trudges on to Avenue B, where two drunken women are cursing a drunken man on the otherwise dark and empty sidewalk. Inside Save the Robots, however, things are hopping.

Shiromoto rushes up to the booth to lay a smacker on her friend the D.J. She is clearly at home in this indiscriminate blenderizing of gender and culture; her own tastes run to the eclectic. While her American girlfriend is away in Spain, the bisexual Shiromoto is pursuing a Japanese man who spins discs

This page, Shiromoto in the East Village. Opposite, Furuya (at left) and Sugimura (center) with members of Mirai.

at another club. For now, she's not even bothering with the locals: "At first, I thought it was really nice to have an American boyfriend, because I've always been a tomboy. Japanese men treat me as a boy," she explains. "American men treat me like a woman. But now I think American men are *too* sweet."

She wanders off into the crowd, wending her way in the vague direction of the bar. On the dance floor, a delicate-looking Japanese man wearing a butterfly costume vogues artfully, flapping his appendages between poses. At one of the banquettes nearby, a male model visiting from Tokyo nurses a beer and surveys the transvestites around him. "This is a really wild scene, man," he says. A few minutes later he adds: "This is really wild."

JRSES A BEER AND SURVEYS THE TRANSVES-M: "THIS IS A REALLY WILD SCENE, MAN."

IN NOVEMBER, MIMI ROCK! ACHIEVED THE ONE THING THE BEATLES were never able to accomplish: They got back together. "My lead-guitar player and my drummer both called me one or two months after our last gig and said, 'I really miss the band. If you want, let's get together,' " Takahashi says. In short order, they lined up a gig at Don Hill's for the weekend before Christmas—"Japanese Punk Goddess Mimi Rock!" gets second billing to the transvestite group Temptress, whose performance will be taped for an HBO show.

The revival of Mimi Rock! has lifted Masako "Mimi" Takahashi's spirits. Once again she has dyed her hair for shock value, this time in livid red streaks. She has high hopes for the future. "There's this promoter at Pyramid," she says. "He tells me that every time we perform we get better and better, and more and more people come to see us. He tells me my band has potential. He tells me, 'I like your ideas.' "

The difficult period of the breakup has reinforced Takahashi's determination to make Mimi Rock! a band with a message. And the message is suicide prevention. "My concert on December 21 is not going to be about Christmas," she says. "I'm saying, 'Let's think about death and suicide this season.' "

Chastened by the heckling at the Pyramid concert, Takahashi has enlisted her boyfriend to help revise her anti-suicide ballad "I Miss You Tonight" to make it grammatically correct. She is confident that with the improved lyrics, she can get her message across: "Three or four American kids came up to me after my last show and said, 'Some of your English I don't understand, but I understood most of what you were saying.' I was really happy."

On the Sunday evening the week before the gig, Takahashi is holed up in her fourth-floor walk-up apartment on East 6th Street. She has recruited two friends to dance onstage during the act and, using the kind of home-ec skills rarely exhibited by U.S. rockers, is sewing costumes for them.

She sits cross-legged on the bare wood of her floor and lays out the dancers' costumes: miniskirts covered with plastic Christmas-tree boughs and flashing miniature blue, green, red, and yellow lights, and black bras covered with red bows for tops. She's thinking about getting them big stars to wear on their heads, to complete the Christmas-tree look.

For herself, Takahashi is considering a jacket festooned with blinking electric lights. "I worry that onstage I sweat a lot," she says. "If I wear them on a jacket, I could take it off," and hence avoid electrocution. And what will she wear underneath? "Maybe lingerie—the theme of the night is drag queens," she says. It has also entered her mind that a suitably fabulous appearance might persuade the HBO producers to include Mimi Rock! in their nationally televised segment: "If I look great, they would, I guess."

Takahashi sees her clothes as a form of self-advertisement. "I dress crazy because I want people to think that I'm crazy," she says. "I want people to be curious. It's a way of promoting myself, to make people think, *Wow, she must be really wild!* I want them to feel something like when you see a movie by David Lynch. You feel so uncomfortable, you wake up."

Her rehearsal with the band tonight ran late, so she has had time only to rush to the deli next door for her dinner: a pack of instant noodles and a pint bottle of Coors Light, which sit beside her in a white plastic bag on the floor. Her pet tabby, also named Mimi, observes her from the doorway.

"I want a contract with a major label within one or two years. If this band can't make it, I'm going solo," Takahashi says, arranging red bows on black bras. "My friends say, 'You don't really need a band, because your character is super.' "

She plays around with the lights, toying with the idea of replacing the plastic pine boughs with red tinsel. "Maybe it's too drag," she muses. She'll stick with the pine after all. ■

BEST BETS

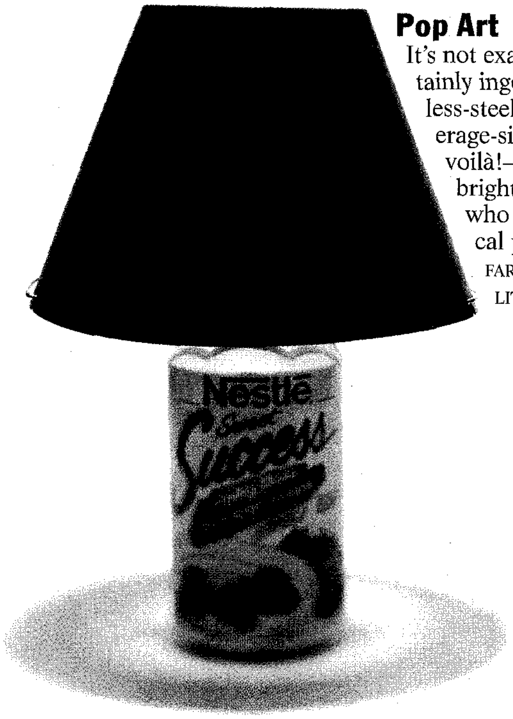
The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN

Mix Masters

This New Year's Eve, we'll be as likely to welcome 1997 with martinis as with champagne. Though the cocktail was born during Prohibition—the taste of bathtub gin had to be disguised by more palatable flavors—the martini has reached a new level of voguishness. Ginger Kilbane, a professional collector of silver from the poshest European hotels, has recently amassed scads of vintage English silver-plate shakers that are so elegant, even James Bond would want one ($285 to $1,250).

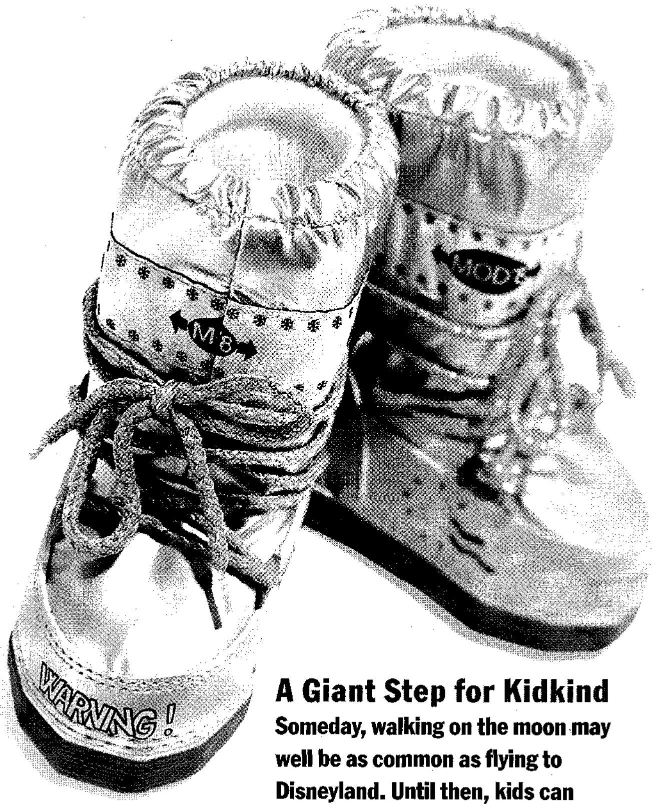
BERGDORF GOODMAN/*Seventh floor*



Pop Art

It's not exactly haute, but Clips, a sort of make-your-own-lamp kit, is certainly ingenious. Here's how it works: Simply clip the adjustable stainless-steel clamp with its attached shade and socket to the top of any average-size aluminum can, plug in the cord, flip the switch, and—voilà!—a table lamp. No Martha Stewart genes required. Clips is the bright idea of marketing pros Alan Ceppos and Frederic Rambaud, who have a reputation for designing simple, functional, and whimsical products ($19.95 with white shade; colored shades, $10 extra).

FARFETCHED/*110 Fourth Avenue, near 11th Street/460-8873*
LITTLE RICKIE/*49½ First Avenue, at 3rd Street/505-6467*



A Giant Step for Kidkind

Someday, walking on the moon may well be as common as flying to Disneyland. Until then, kids can simulate the action by tromping around in moon boots. Mod 8, a French shoe company, makes its out of waterproof vinyl and lines them with foam for warmth, then tricks them out with nonskid rubber soles ($48; for children 1 to 8 years old).

VILLAGE KIDZ/*3 Charles Street/ 807-0542*

Stylin' Nylon

Leave it to Paul Smith to lampoon that staple of the fifties, the drip-dry, wrinkle-free nylon shirt. Smith's 100 percent–polyester shirt stays forever wrinkled and—no surprise—must be dry-cleaned. But while the earlier man-made wonders looked tacky and felt gross, Smith's is sheer, shimmery, and ultrahip ($380).

PAUL SMITH/*108 Fifth Avenue, at 16th Street/627-9770*

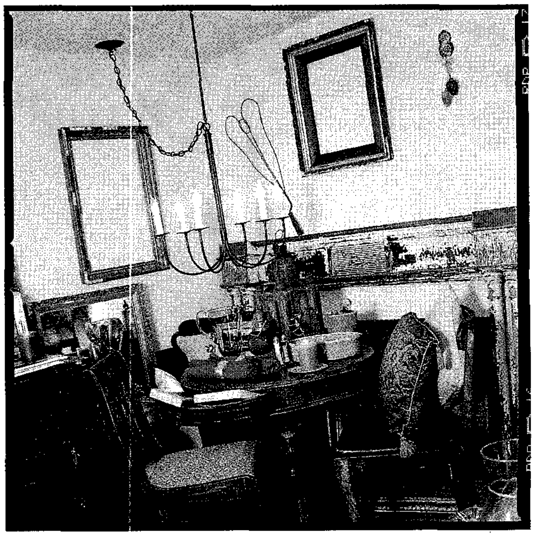
New York Coliseum
ANTIQUES
SHOW
JANUARY
4 & 5
Sat. 10am-7pm & Sun. 11am-6pm
The Best Source for Decorators,
Designers & Collectors.
300 EXHIBITS
"New York's Automat of Style"
New York Coliseum
Columbus Circle, 59th Street
at Broadway, NYC • Admission $10
STELLA SHOW MGMT CO. 212-255-0020
The New York Coliseum Antiques Show proudly supports the 8th Annual New York Cares Coat Drive. Donate a warm coat or jacket at the show on Jan. 4 or 5 & receive $5.00 off the admission price.
NEW YORK CARES

CELEBRATING
14 YEARS
OF DOWN-HOME
COOKING.
The Best BBQ in Town!
New Lite fare entrees
Private party facilities
Saturday & Sunday $10.95 brunch
Outdoor Terrace
Corporate Catering
Monday Nites "All You Can Eat"
for just $16.95
Childrens' Party Plans
New kids menu
Take out & Delivery
TENNESSEE
MOUNTAIN
for reservations call
212-431-3993
Open 7 days for lunch·brunch·dinner
Major Credit Cards Accepted
Real Food Real Fun Real Value
143 Spring Street corner Wooster

SALES & BARGAINS **DANY LEVY**

Stealing Home

Domestic bliss goes discount with **rusticana in Chelsea, hot tubs in Yonkers,** *and toiletries fit for the queen.*



Since it opened in 1994, Apartment 48 has been a stylish depot for rustic furniture and accessories. But owner Rayman Boozer has decided it's time to go French Mediterranean, so he's clearing out loads of the old stuff, discounting it 50 to 70 percent. Holiday and discontinued items are on sale as well. *Apartment 48, 48 West 17th Street (807-1391); all major credit cards; Tuesday–Friday 11–8, Saturday till 7, Sunday 1–6; January 2–12.*

FLORIS OF LONDON, ANGLO purveyors of scented confections worthy of none other than HRH, is now offering selected discounts. For example, box of three Malmaison soaps, was $21, now $10.50; 2.64-ounce lime-scented talcum powder, was $15, now $3.75; ceramic shaving mug with soap, was $59.50, now $14.85. *Floris, 703 Madison Ave., near 62nd St. (935-9100); all major credit cards and checks; Mon.–Sat. 10–6, Thurs. till 7, Sun. (1/5 only) noon–5 ; through 1/24.*

Crested Beauts

A BRIGHT SPOT ON THE OTHERwise bleak landscape of men's discount stores is Gilcrest Clothes, fertile ground for men's wear from Hugo Boss, Zegna, Ungaro, Ralph Lauren, Baumler, Jhane Barnes, and others. For the month of January, the store is further discounting its already swell prices. For example, Zegna suit, retail $1,900, now $599; Mani tux, retail $1,100, now $599. Tailoring is free. *Gilcrest Clothes, 900 Broadway, near 20th St. (254-8933); all major credit cards and checks; Mon.–Fri. 7:30–5:30, Sat. 8:30–5, Sun. 9:30–4:30; through 1/26.*

Legends of the Fall

THE SEMI-ANNUAL SALES AT SIGERSON Morrison—that shoe hot spot of the instant—have achieved legendary status. Here's the routine: The owners begin with a humble 30 percent markdown. After two weeks or so, they go to 40 percent, then 50, and finally, they toss the calculators and set flat rates ($59 for shoes and $99 for boots). The shop's shoes normally run around $168 and boots around $405. The sale begins January 2, and the flat rates are set in early February. *Sigerson Morrison, 242 Mott St. (219-3893); all major credit cards; Mon.–Sat. 11–7, Sun. noon–6; 1/2 through 2/28 or while supplies last.*

DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

Put This in Your Pipe

THIS PIPE SHOP TUCKED BELOW THE PaineWebber Building now has selected pipes and accessories on sale. Classics like Bent Apple, Dublin, Sherlock Holmes, Bell, and Papa, as well as Featherweight pipes, regularly $85, are now $63.75. A catalogue is available upon request. *Connoisseur Pipe Shop, Ltd., 1285 Sixth Ave., inside the PaineWebber Building, concourse level, near 51st St. (247-6054); all major credit cards; Mon.–Fri. 10:15–5:45; 1/2 –1/31.*

Out, Damned Spot

IT'S TOUGH TO KNOW WHOM TO TRUST IN this town—*especially* when it comes to your dry cleaning. Meurice Garment Care comes with some pretty impressive

Photograph by Steven Freeman.

references: Armani, Barneys, Bogner, Dolce & Gabbana, and Calvin Klein all send their woolies there. Through the month of January, dry cleaning for sweaters and furs is 25 percent off, as is water repelling and cleaning for outerwear and skiwear. *Meurice Garment Care, 31 University Place, near 8th St. (475-2778), and 245 E. 57th St. (759-9057); all major credit cards; call for hours; through 1/31.*

Crosstown Kids

OILILY, THE MADISON AVENUE SHOP FILLED with bright-colored children's clothing, is discounting the Dutch threads as follows: coats, were $200-$275, now $150–$206; sweaters, were $100–$200, now $60–$80; jackets, were $150–$250, now $113–$118. *Oilily, 870 Madison Ave., near 71st St. (628-0100 or 800-977-7736); all major credit cards and checks; Mon.–Sat. 10–6, Thurs. till 7, Sun. noon–5; while supplies last.*

Across the park, the winter sale at Monkeys and Bears has huge markdowns on small clothing by Galipette, Flapdoodles, and Deux par Deux—all 50 percent off. *Monkeys and Bears, 502 Amsterdam Ave. (873-2673); all major credit cards and checks; Mon.–Fri. 11–7, Sat. till 6; sale begins 1/2 and continues while supplies last.*

Faux Nominal

DECORATIVE PAINTER RANDI BARR, WHO specializes in murals and *faux* finishes, is now discounting her services by one third. You can also bring her your flea-market acquisitions and she'll marbleize or gild them, even turn them tortoiseshell. Her decorative pieces are discounted as follows: set of four place mats, was $100, now $70; wooden fireplace surround was $3,300, now $2,200; metal trays, were $350, now $250. *Fauxteau Finis, by appointment, 333-5469.*

The Jet Set

SOME OF THE LOVELIER SPA FIXTURES IN town—the cast-iron whirlpool tubs at the Carlyle, the saunas, steam baths, and tile spas at the Four Seasons Hotel—come from All Baths & Spas. Now this distributor of haute bath products is offering 30 to 40 percent discounts off the list price of brands such as Kohler, American Standard, Harrington Brass, and Caldera. Toilets, shower heads, and sinks are 30 percent off. *All Baths & Spas, 159 Saw Mill River Rd., Yonkers, N.Y. 10701-6605 (800-875-2600); all major credit cards; Mon.–Fri. 9–5:30, Sat 10–4:30; 1/2–2/1.* ■

Scott J. Salons and Day Spas

JANUARY SPECIALS save 25%
10 Manicures $90 reg. $120
10 Facial Waxings $75 reg. $100
7 Full Body Massages $340 reg. $455
7 Spa Manicures & Pedicures $260 reg. $350
7 Aromatherapy Facials $340 reg. $455
Call us to hear about more specials!

Hair Care and Color
Botanical Facials
Body Massage
Body Polish
Aroma Body Wrap
Scott J.
Spa Manicure & Pedicure
Waxing Treatments
Reflexology

253 Columbus Avenue
Bet. 71st & 72nd
Tel. 212 769 0107

AVEDA™
THE ART AND SCIENCE OF PURE FLOWER AND PLANT ESSENCES

29-29 Broadway (2nd Floor)
Bet. 114th & 115th
Tel. 212 666 6429

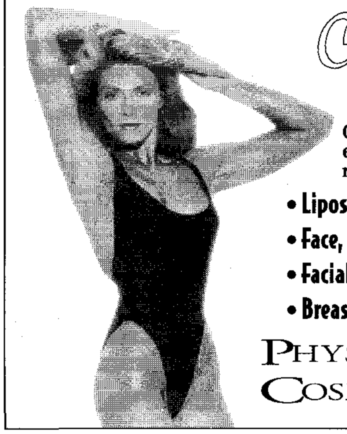
Nutritional Therapy.

Personalized weight management tailored to fit your tastes and lifestyle, with private consultations in your home or office ***and gourmet meals hand-delivered to your door.***

BODY BY DESIGN
NUTRITION LIMITED
• 212-327-2242 •

Deanna Amato, CNC
Certified Weight Loss Consultant

©1996 Body by Design Nutrition Ltd.



COSMETIC SURGERY
for a more beautiful you

Our board certified plastic surgeons have over 25 years experience and have mastered the art of natural looking results for men & women.

- **Liposculpture to permanently remove fat deposits**
- **Face, neck and eye lift, laser for wrinkle removal**
- **Facial and nasal contouring**
- **Breast augmentation/reduction**

PHYSICIANS' COSMETIC DESIGN **1 800 646-2707**

MOVIES DAVID DENBY

Eva Brawn

Alan Parker's long-awaited movie version of 'Evita,' starring Madonna, is heavy on pomp and spectacle—but it's really just celebrating itself.

Madonna as Evita: More a totem than an actual human being.

Photograph by David Appleby/Hollywood Pictures.

WHAT DOES EVA PERÓN MEAN TO THE PEOPLE who made **Evita**? After seeing the movie, and playing it over in my head a couple of times, I still had no idea. Eva (Madonna), born in 1919 in a small town, escapes from illegitimacy and poverty to Buenos Aires; she becomes a dance-hall girl, a mediocre radio and film actress; she sleeps with colonels, drifts upward, and winds up as the wife of Juan Perón (Jonathan Pryce), who is elected president of Argentina. Under his protection, she becomes a political figure in her own right, a benefactress of the poor, a savior, a saint, yet she's blind to the police power and torture that keeps her husband in power. She dies of cancer at 33 and is embalmed, and offers redemption to the people. Or something like that. The life of the actual Eva Perón, as related by such writers as V. S. Naipaul or Alma Guillermoprieto, is a black comedy of major proportions. It is a life that can sanely be approached only with irony—or with an exuberant appreciation of the grotesque. *Evita* is grotesque, all right, but it lacks even a tinge of self-awareness or wit. Nor is Eva Perón a fully articulated person with individual emotions. Dialogue might have humanized her, but the movie sticks to the strategy that worked in the theater: Andrew Lloyd Webber's music is sung and played throughout. Only this time, the music accompanies not cleverly arranged theatrical movement but an immense literal pageant, with masses of extras, tanks, revolutionaries. From the beginning, pressed into this parade, Evita is an icon undergoing successive stages of abstraction and etherealization until she (implicitly) achieves her greatest incarnation, as the subject of a world-famous musical and a mega-budget film. The movie is about a myth and nothing else. Written and directed by Alan Parker, *Evita* begins and ends with Evita's funeral, and at times the movie appears to be memorializing little more than its own power.

Parker and his team re-create postwar Argentina, and some of the detail is impressive. But this is a weird, inert, terribly distant piece of moviemaking. Evita addresses rallies, raises money for the poor, looks with adoration at Perón. Except for one or two short dance sequences, and Pryce's beautiful silent acting as Perón, *Evita* is all solemn spectacle, without any of the usual pleasures of musicals—intimacy, romance, jokes, fantasy. Instead, there are endless crowd scenes. Holding pictures of Evita, the crowd appears at political rallies; it gathers outside the palace as she is dying, attends her funeral, engages in vague insurrectionary activities. The crowd throws itself into whatever attitudes are necessary to further the ritual of Evita's enshrinement. But who cares about these dummies? They don't even sing, as crowds do in the great operatic spectacles.

Evita is a kind of fascist pseudo-opera, and there's something creepy, almost physically alarming about watching it: After a while, we realize that we're being pressed into that crowd of awestruck worshipers. We are treated not as an audience but as fans. There is an everyman figure named Che (Antonio Banderas); he stands in front of the crowds to sing mocking things about Evita, but he's merely obsessed with her in a different way. He's meant to be our surrogate, but he's not; he's a device that allows the filmmakers to show us they haven't been taken in by Evita. But what if they've been taken in by themselves? I appreciate the miracles of period costuming and décor—the forties-Latin swank, the overripe, chromo-lit, religio-Hollywood aura, the inflated glamour of pols posing like movie stars. *Evita* is beautifully photographed. But what Parker and his team have done is assemble a movie out of brilliant *shots*. In movies, drama requires sequences. Parker may protest otherwise, but the truth is he's made an enormous music video.

Anyone who loves opera knows that intimacy and spectacle can get along together perfectly well—in the hands of a first-rate musical talent. Aïda is a human being; so is Boris Godunov, and so are Wagner's heroes and heroines. Yet when the climactic moments arrive in those operas, they flood the audience with emotion. Andrew Lloyd Webber doesn't have anything like that kind of eloquence. His London-Broadway score suits the stage just fine, but in the movie the pit band has been replaced by a huge orchestra, and Webber's thin, pretty little tunes are overwhelmed. The songs have been pumped up; they're meant to match the epic frame of great events, the yearning masses and revolutionary mobs, and they can't do it.

Madonna's abilities, of course, are analogous to Evita's—both of them are great at manipulating imagery and publicity, both know how to build a personal following and reinvent themselves whenever public boredom threatens to close in. They have endless audacity and zero authenticity, except as creatures of sheer will. Madonna, trying hard to give a big performance, doesn't employ that tricky tin voice she's used in the past; her singing is fuller and more committed, though the voice will never be a truly passionate instrument. For the first time in movies, she looks great—the forties blondness suits her face, and the Dior clothes are a triumph. She gets to play the great lady, standing at the head of processions, mounting the opera-house staircase, receiving the humble multitudes. Madonna has gone from scandal to canonization without passing through accomplishment. This spectacle, as you may have gathered, is uniquely nauseating. What are we worshiping? Eva Perón, after all, is not a tragic protagonist. She dies young, but not because of ungovernable pride or unquenchable principle like Queen Dido or Antigone. She dies of cancer and is then deified by a religious country fatally inclined to turn her into a plaster saint. How many times does Eva Perón have to be embalmed? The corpse would smell better if it were left to rot.

IN THE NEW **Hamlet,** KENNETH BRANAGH IS AN extroverted prince, bold, brazen, often noisy, a man who dominates every conversation and enjoys putting people on. Branagh doesn't greatly care about the beauty of the lines; he wants power and clarity, the sound of trumpets and kettle drums. In *his* version of *Hamlet,* Laurence Olivier threw himself on the floor in amazement; Branagh throws himself all over the court, but he's not amazed, he's indignant, even angry. His acting is so virile that he appears to be disproving some canard about Hamlet's masculinity. This Hamlet is at home with the players because he's a great actor himself, a man devoted to illusion, who enjoys manipulating his listeners. Even the soliloquies come off as an extrovert's meditations—as bouts of self-loathing, such as Leonard Bernstein might have had after a bad concert.

This is a large, public *Hamlet.* Branagh updates the setting from medieval times and a shadowed, cavelike palace to the nineteenth century and a full-dress court that is brilliantly lit. When Hamlet tells Horatio of the king's drinking habits, we see Claudius (Derek Jacobi) rushing to the royal bedroom with Gertrude (Julie Christie), downing glass after glass of wine held out to him by uproarious courtiers. Everything is overscaled, huge, and hideously exposed (there is no place to hide: People spy through one-way mirrors). Branagh shot the exteriors at the huge Blenheim Palace in England; there are no battlements for the ghost to creep on but just a vast open courtyard of snow. Fortinbras's armies roam the plains outside the castle, and inside, most of the action takes place in a large, rectangular throne room, with alternating black and white marble squares on the floor (the pattern of a chessboard) and mirrored doors on the side wall. As the principals plot and scheme and manipulate one another, we are never allowed to forget that the future of the state is at issue. Claudius has not just killed Hamlet's father, he has denied Hamlet the throne. This Hamlet very much wants to be king.

Columbia has released a four-hour, uncut version, with a truncated version to follow. The play, of course, is exhaustingly long, and the lack of intimacy in Branagh's conception places added stress on our endurance. Yet there are many brilliant moments, and I'm glad Branagh went all the way with his ideas. Branagh straightens out the sexual life of the court: Hamlet and Ophelia (Kate Winslet) have been to bed (Branagh shows the lovemaking), and they have a palpable physical need for one another. When they are wrenched apart by the meddling grown-ups, and Hamlet then mistakenly kills Polonius, Ophelia's insanity is deeply moving—not the usual wan flutter of Elizabethan butterfly wings but grief-struck rage in a padded cell.

In all, the play has lost none of its anguish but much of its beautiful melancholy. And the mystery of Hamlet's character is gone. He delays taking revenge against Claudius not because his hand is stayed by some conscientious inner sergeant but because he actually enjoys his sham madness; his antic disposition is no longer a way of cloaking unbearable sadness but merely the most obvious form of power at his disposal. This young prince is exuberant and sometimes mean; it seems only a case of bad luck that he doesn't take his revenge and become the new king. ■

(Advertisement)

GET A LIFE

School of Visual Arts

Designing and Developing a Web Site- You've got this idea about combining poetry with real estate listings to rent no-fee apartments in the East Village. But there just isn't any more room left on the walls of your neighborhood coffee bar. Why not take your creativity and ideas to the Net with a web site? This class teaches you how to set up a well-designed web site with animation and video. Students will learn all aspects of development, acquiring resources, and how to maintain a web site. All you need is an idea, a sketch pad and a pencil to get started. An overview of Java and CGI scripting will be included.

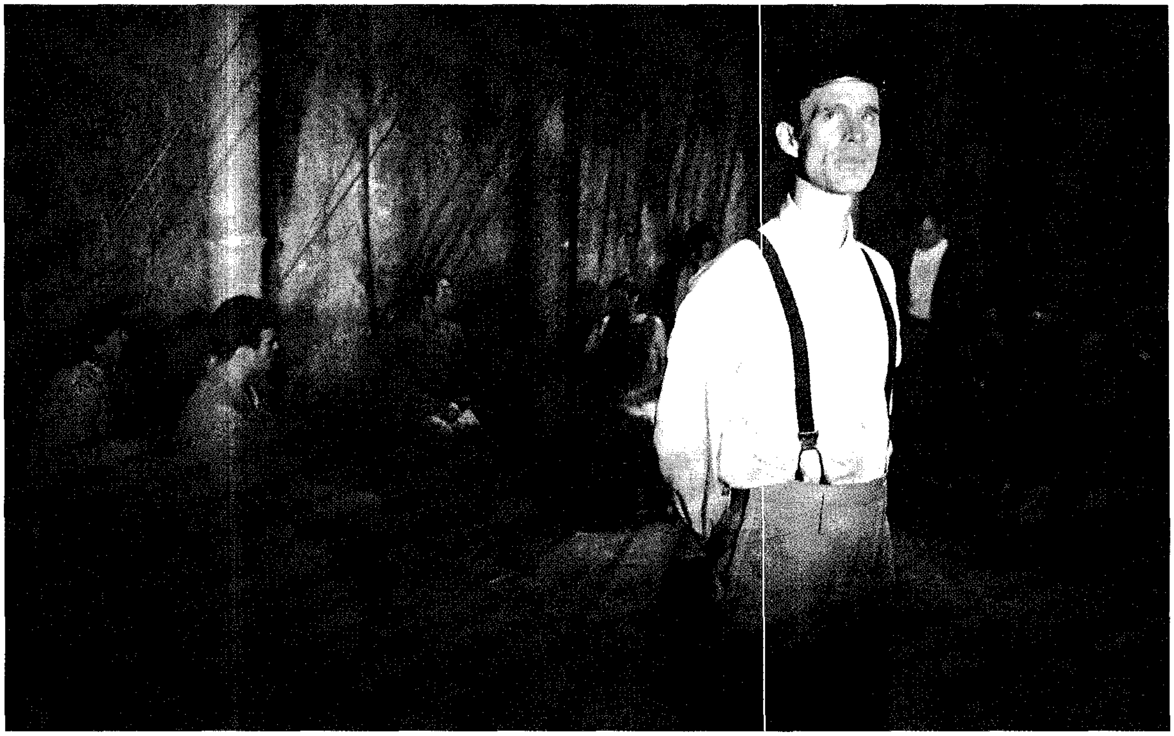
Witness to Our Times- The next time someone asks what you do for a living, tell them that you're busy trying to make history. This photography course teaches photojournalism techniques as well as how to develop the skills and insights to create strong visual images that generate awareness. Learn everything from preparation and research to the importance of editing. In addition, students will be encouraged to develop a portfolio to help them start a career working with magazines and photo agencies.

Writing Art Criticism- You're at a downtown gallery opening. Movers and shakers of the contemporary art world are present. Suddenly, everybody starts praising a piece leaning up against a wall. They're in awe of its simplicity. It's the chair you've been sitting on for the past hour. With this course, you'll learn how to become an authority on art. This class is designed to help you write clearly and, more importantly, see clearly. Students will compose reviews of gallery and museum exhibitions as well as meet today's leading art critics. A special session focuses on art magazines and how to get started as an art critic.

Tai Chi Chuan for Actors- This class for actors and acting students concentrates on the importance of merging mind and body for gaining mental, emotional, and physical well-being. Students of Tai Chi Chuan achieve a pointed awareness while maintaining a quiet center. Perfect for actors who want to move with more freedom and ease. Tell Oliver Stone you're ready for your close-up now.

Sitcom Writing- You could be making millions from your story of funny misunderstandings between an ex-president and his mother living together in an Upper East Side building that has a doorman who is heard but never seen. This class is for those interested in breaking into television comedy writing and producing. Learn the language of sitcoms and how to write dialogue to match a character's voice and point of view. Students will write a script for a show of their choice, such as *Seinfeld, Roseanne,* or *Married With Children*.

Classes start January 27 and run from 6 pm onwards. Call 1-800-366-7820 to receive your free Spring Continuing Education Bulletin.



Photograph by Michal Daniel.

THEATER **JOHN SIMON**

Ill Will

The Public Theater presents a 'Henry VI' compressed into two parts, with a shoestring cast of ten—and the result may send the audience running for cover.

BRASH AS THEY ARE, SHAKESPEARE'S JUVENILIA are still worth the occasional visit, and the three parts of **Henry VI,** now compressed into two at the Public, are no exception. But exception must be taken to this graceless production. After sitting through the nearly three hours of Part One, I left, carefully avoiding any wild horses that might try to drag me back.

There is no way that ten actors, even if they are better than this cast (which would not be difficult), can do justice to a Shakespeare history play, except perhaps staged as a No drama, which Will didn't write. Karin Coonrod, the director and chief deviser, is the artistic director of Arden Party, whose recent production of *Victor, or Children Take Over* had me fleeing at the first intermission. Perhaps this effort should be called *Henry VI, or Children Take Over.*

To begin with, we get the by-now-bargain-basement device of a single bassist scraping away in full view at something overoptimistically called "music" by Glen Moore and Mark Dresser. The audience sits on both sides of a runway-shaped stage, one end of which curls upward like a toboggan—a curvature that is briefly put to use once, but otherwise just sits there and curls. Occasionally something descends from above: a set of chairs dangling from red ribbons, or a dressmaker's dummy that goes up in flames, suggesting either the execution of Joan of Arc or the danger of fire in clothing warehouses.

Stand-up Shakespeare: Tom Nelis as the title character in *Henry VI.*

Constance Hoffman's costumes manage to be rudimentary in several periods simultaneously, and Darron L. West's sound design includes an opening loudspeaker announcement rehashing the genealogy of British royalty in an overripe BBC voice, serving to remind us how American everything else will sound by contrast.

Ten actors, then, are quadruple- or quintuple-cast, even though one part would leave most of them bardically challenged. Take the Earl of Warwick, played by Fanni Green, a sort of overweight Whoopi Goldberg without the charm. I have seen Miss Green do well enough in certain contemporary plays, but that is not the same ballpark. Above all, do not rashly assume that when she dons a cloak to become the Duchess of Gloucester, things get any better.

Or take Boris McGiver, who plays each of his many roles, including the mighty Talbot, as a wide-eyed yokel who has just seen a ghost. That stare, along with other signs of unchanging identity, accompanies him throughout, regardless of whether the bad news he is bearing is a battle lost in France or his presence in this production. For Henry VI, we get Tom Nelis, just as tall a yokel, although less wide-eyed. With a voice almost as monotonous as the bass obbligato, he has the good looks of a midwestern college athlete, as well as the acting ability. Nelis is particularly touching when he portrays the infant king as a six-foot-plus baby, both hands in the air playing with invisible rattles.

Then we have Steven Skybell as Duke of Bedford and Duke of York. Skybell has all the accoutrements of an inveterate comedian, and I have enjoyed him in sundry comic parts, which he here reprises in dead earnest. Though not quite Dudley Moore, he can take a serious Shakespearean role as hilariously beyond the fringe.

I have in the past liked, or tried to like, Graham Winton, notably in *The Tempest,* but pleasant looks and passable delivery will get you only so far. As the Machiavellian and royalty-cuckolding Suffolk, he puts the *t* back into *solid,* right after the *s.* Mark Kenneth Smaltz, a black actor, provides a stately presence and resonant voice, and no flexibility whatever.

Two others sound a little less American than the rest. Patrick Morris, chiefly as the Duke of Gloucester, has a face that seems to have recently collided with half a grapefruit, and a vocal quality that ranges from querulous to lachrymose. Even so, he has moments of credibility, as does Walker Jones, who mainly portrays the Bishop (later Cardinal) of Winchester, here identified as Cardinal Winchester—as in, say, Cardinal New York. Mr. Jones does exude a sinister, worm-eaten quality that serves him in good stead, but there is also something about his voice that smacks ominously of a speech defect.

When Angie Phillips, early on, rushes in as a messenger from the battlefield, we wonder how the battle of, say, Poitiers turned into the Vassar hoop race. But wonder increases when she takes on the role of Margaret of Anjou, the future adulterous and intriguing queen of England. When you read Karin Coonrod's pronouncements in the program, you sympathize with the plight of the actress, whom I once endorsed in a modern play. Here, she emerges as a debutante pressed into a Christmas pageant, and not exactly the "complex character" Miss Coonrod maunders about.

All horrors, however, are well surpassed by Jan Leslie Harding, who—first as Joan of Arc and then as Duke of Somerset—provides two of the worst performances ever seen on a professional stage. Miss Harding has a preening walk that verges on a bunny hop, exudes a kindergarten primadonnaishness enhanced by a Baby Snooks (or is it Betty Boop?) voice and delivery, and, in a ridiculous costume and hairdo for the warrior Joan, manages to be a petulant flibbertigibbet, midway between summer stock and laughingstock. Topping it all, she spent some of the curtain call waving at friends in the audience.

So if you think you would fancy a feminist, gender-bending, color-blind, No-play and no-talent *Henry VI,* this is the ticket. Let me add in passing that George C. Wolfe, the Public's artistic director, continues his policy of engaging only guest directors less talented than he is, however strenuous the effort of finding them. ▬

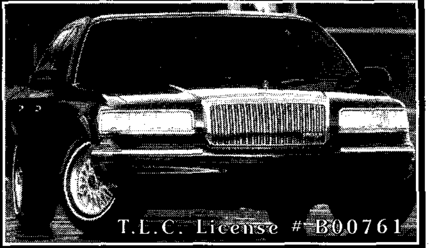
D

Josefina Howard and Placido Domingo
Welcome you to their new restaurant.

Classical Regional Traditional Food of Spain

209 East 49th Street (Bet. 2nd and 3rd Aves)
212. 826.8269   212.826.8154

-Allstate-
Luxury Cars At Less Than Taxi Prices
PRIVATE CAR & LIMOUSINE SERVICES, INC.



Serving New York Tri-State Area
1-212-333-3333
OUT OF STATE TOLL FREE 1-800-453-4099

To:	Full Size Sedan	Station Wagon	Luxury Sedan	Mini Van	Van	Stretch Limo
La Guardia	$20	a$27	$27	$50	$60	$75
Kennedy	$30	$39	$39	$60	$75	$90
Newark	$32	$41	$41	$60	$75	$90
Hourly Rate	$20	$25	$25	$30	$40	$45

ALL HOURLY RATES APPLY IN MANHATTAN ONLY
(CALL FOR HOURLY RATES OUT OF MANHATTAN)
2 HOUR MINIMUM (MANHATTAN ONLY)
TALLS & GRATUITIES NOT INCLUDED
RATES SUBJECT TO CHANGE WITHOUT NOTICE

Reliable On Time Service • Experienced, Courteous Chauffeurs
Competitive Rates • Specializing in Out of Town Trips
24 Hour Radio Dispatched • Corporate Charge Accounts Welcomed
Fully Computerized • Amex Honored

"...a prompt, friendly and competitively priced service, that doesn't discriminate against individual customers and has rates that often end up costing less than a taxi." *NEW YORK MAGAZINE, 4/17/95*

As Seen On
60 MINUTES • 20/20

LOSE WEIGHT & KEEP IT OFF

If you were unable to lose weight before...
it may not be your fault!
IT MAY BE A CHEMICAL IMBALANCE.

Serotonin is a powerful brain chemical that affects fullness and obsessive behaviors. The higher your serotonin level the less food you desire or crave.

With the combined use of two medications, we can raise your serotonin level and also boost your metabolism. (TIMES MAGAZINE, January 16, 1995)

"What the drugs do is take away the thinking about food."
(WASHINGTON POST, December 6, 1994, Dr. Michael Weintraub, FDA)

ROBERT HODGE, MD
17 EAST 76 STREET NYC 212.717.4800

CLASSICAL MUSIC PETER G. DAVIS

Grand Finales

Less frenetic than it once was, the year-end season still offers a superabundance of music—from Zappa in the abstract to a sweetly sung Benjamin Britten.

High points: The Persuasions performing at the Brooklyn Academy of Music in December.

FIFTEEN YEARS AGO, WHEN I BEGAN WRITING ABOUT New York's musical scene for this magazine, the pace was so frantic in December that not even a critic with a willing spirit and a fistful of free tickets could take in everything. Preparing to plunge in this year, I glanced at the weekly music listings and saw how drastically activities have been scaled back, especially among recitalists and chamber groups that play in surroundings less prestigious than Carnegie Hall or Lincoln Center. That's a regrettable development, due in part to cutbacks in funding and declining press coverage. But there is still plenty to take in, ample reassurance that the city's musical life continues to be full of surprises, and I missed more than I heard before the holidays arrived to apply the brakes.

My weeklong odyssey began at the Brooklyn Academy of Music, where Robert Spano officially inaugurated his tenure as new music director of the **Brooklyn Philharmonic Orchestra.** Interestingly, the focus was not on him at all but on a diverse trio of contemporary composers who draw inspiration from vernacular idioms: John Adams, Louis Andriessen, and Frank Zappa (hence a thematic program with the coy title "A to Z"). In this context it seemed odd that the least approachable of the three turned out to be the late rocker Zappa, whose two "dance pieces" for orchestra amount to little more than cheerless, self-conscious exercises in post-Boulez abstraction.

With its in-your-face mix of Stravinskyan angularity, angry minimalist repetition, and boogie-woogie funk, Andriessen's energized *De Stijl* generates more interest, and no one has apotheosized the fox trot more sweetly than Adams in his gently chugging *The Chairman Dances.* None of these pieces offers much musical nourishment, but they hardly play themselves, and Spano presided over disciplined performances that got the job done crisply and with dispatch.

The next afternoon, the **Met Orchestra** visited Carnegie Hall to give a high-powered account of Verdi's Requiem Mass. Indeed, the glare from James Levine's whipped-up orchestra and chorus was so intense and the flexing of instrumental muscle so aggressive that the warmer human pulse of Verdi's music had little opportunity to register—a melodramatic conception apparently aimed at those who still think of the Requiem as the composer's best opera. At least half of the starry solo vocal quartet cooperated to reinforce that impression, but in the best possible ways. Without a hint of strain or forcing, Renée Fleming's luscious lyric soprano commanded every supplicating phrase, a strong piece of work seconded by Florence Quivar's burnt-almond mezzo, which has never sounded more eloquent. Promising more than it delivered, the male contingent was a letdown. Samuel Ramey's suave but inexpressive treatment of the bass solos was disappointing, but Luciano Pavarotti's frazzled tenor and inclination to lose his place—even with the music in front of his nose—was a scandal.

Steve Reich turned 60 last October, but neither the composer nor his music seems quite ready for the elder-statesman treatment. Both continue to impress as young at heart, or so they did at a belated birthday celebration staged by the Bang on a Can folks at the Walter Reade

Photograph by Steve Sherman.

Theater. When Reich rose to fame twenty years ago, his repetitive structures and rhythmic phrasing were wickedly dismissed by fellow composer Ned Rorem as "interminable vamping on 1930s pop harmonies" and "Fred Waring without the tunes"—yuppie music that attracted an essentially nonmusical audience. At times I'm inclined to agree, although appealing to tin ears hardly seems like a composer's worst crime nowadays. At least we know why Reich is one of the few practitioners who can live off their work.

In any case, the five pieces on the program gave a tidy 28-year overview of Reich's output, from the whimsical 1968 *Pendulum Music* (contrapuntal sonic feedback created by four suspended microphones swinging over amplifiers) to *Four Organs* (1970), *Eight Lines* (1983), *New York Counterpoint* (1985), and *Nagoya Marimbas* (1994). Even ears allergic to classical minimalism might admit that these compact, confident, upbeat scores written for small ensembles represent the composer far more effectively than his lumbering orchestral works and clumsy theater pieces. The young Bang on a Canners clearly regard Reich as a potent father figure–role model, and the concert handily answered the question posed in the program: "How does one wish a happy sixtieth birthday to a revolutionary?" Obviously, with such lovingly prepared and exuberant performances of his music.

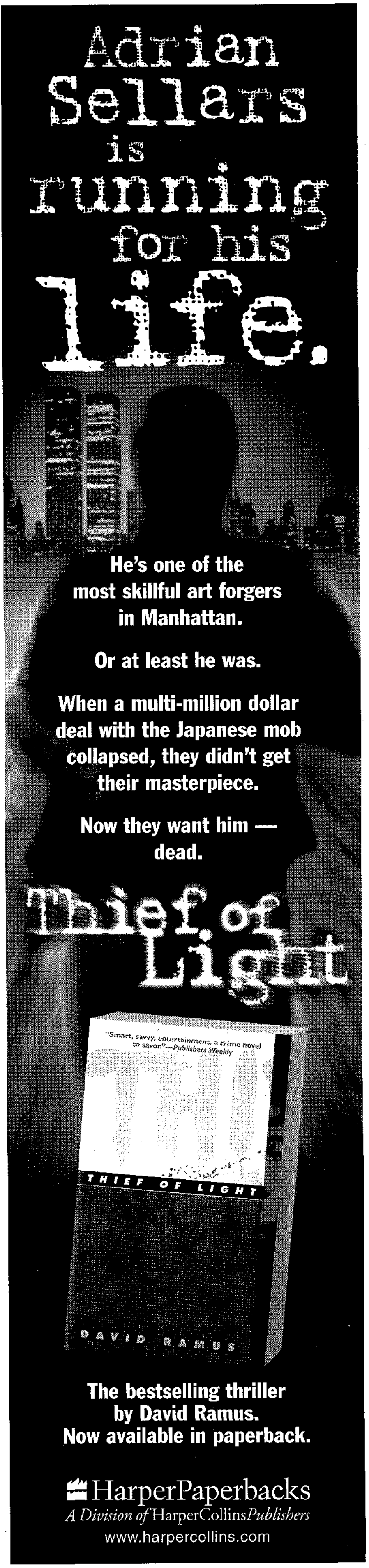
At midweek there was another important celebration to attend: the seventieth anniversary of the **Walter W. Naumburg Foundation.** Since 1926, dozens of musicians have been launched on major careers after winning a Naumburg award, and more than 50 returned to perform at this birthday concert in Alice Tully Hall, hosted by Robert Mann—himself a winner in 1941, and now retiring after 51 years as first violinist and founding member of the Juilliard String Quartet. There were predictable star turns from Dawn Upshaw, Nadja Salerno-Sonnenberg, Charles Neidich, Elmar Oliveira, Faith Esham, Anton Nel, and this year's winner, guitarist Jorge Caballero. But the most memorable music-making framed the program, as string players from the various chamber groups that have won the Naumberg over the years joined forces to perform the last two movements of Beethoven's Op. 59 String Quartet.

Other valuable New York organizations search out and promote budding musical talent—Young Concert Artists and Concert Artists Guild, to name just two—but few do the job with more understanding of what young musicians need to get started, or show more flexibility in adjusting to the changing conditions of professional musical performance. All the artists who played at this heartwarming anniversary bash probably have salutary stories to tell about an extraordinarily vital, long-lived enterprise.

The Russian violinist Yuri Bashmet was guest soloist with the **New York Philharmonic** and Kurt Masur over the weekend. Bashmet reminds one uncannily of another long-haired, rail-thin, haunted-looking virtuoso of the instrument: the legendary Niccolò Paganini. Beyond their physical resemblance, both musicians share the honor of having inspired some great music for the viola. In 1834, Berlioz wrote *Harold in Italy* for Paganini, and in 1985 Alfred Schnittke produced a concerto for Bashmet. These two brooding scores explore their respective composer's demons rather than the dedicatees' abilities to turn this shy instrument into a star performer. Ten days after Schnittke finished his concerto, he suffered a heart attack, and he regards this music as a premonition, with the character of both "a restless chase through life . . . and that of a slow sad overview of life on the threshold of death." Bashmet grasped the full musical implications of that grim statement, peering into every creepy corner of the score to make even its darkest thoughts glow with intensity.

The Manhattan School of Music provided the happy finale to a busy week with a charming production of Benjamin Britten's comic chamber opera **Albert Herring.** How the composer's homosexuality relates to the recurring odd-man-out theme in his stage works is a topic that's been thrashed to death lately, especially by opera's strident gayer-than-thou crowd. Any fool can appreciate why this tale about a mama's boy who "comes out" and turns against the stuffy gentry of his hometown has a special edge and poignance, but it's hardly a militant gay anthem. I can attest from personal experience that Britten himself was not the most lovable or forgiving of men, but he left bitterness and political agendas out of his operas, filling them instead with compassion for the whole psychology of human rejection—and, of course, with magnificently crafted, unfailingly inventive music. No wonder they are now repertory pieces everywhere.

Directed by Christopher Mattaliano, the Manhattan School production stressed all the right things, presenting the townfolk as the hilariously volatile, fallible creatures conceived by Britten rather than as one-dimensional caricatures. Kirsten Dickerson's Lady Billows set the tone, a formidable society dragon but in the end no match for the likable Albert, sweetly sung and engagingly acted by Christopher Pfund. But then, there was not a weak spot in the marvelous cast, and the student orchestra conducted by David Gilbert relished every instrumental miracle in Britten's warm and witty score. ■


"Smart, savvy, entertainment, a crime novel to savor"—Publishers Weekly
THIEF OF LIGHT
DAVID RAMUS

Adrian Sellars is running for his life.

He's one of the most skillful art forgers in Manhattan.

Or at least he was.

When a multi-million dollar deal with the Japanese mob collapsed, they didn't get their masterpiece.

Now they want him — dead.

Thief of Light

The bestselling thriller by David Ramus.
Now available in paperback.

HarperPaperbacks
A Division of HarperCollins*Publishers*
www.harpercollins.com

Family Ties

From the Alvin Ailey American Dance Theater, an eclectic bunch of new works; Donald Byrd's reconceived 'Nutcracker,' set in Harlem.

The Alvin Ailey troupe in Judith Jamison's *Sweet Release* at the City Center.

FOLLOWERS OF THE **Alvin Ailey American Dance Theater,** which spent December at the City Center, reconcile themselves to a lot of second-rate choreography because of the company's continuing ability to cultivate amazing dancers. This is the only troupe I know whose current members are the vivid equals of their unforgettable predecessors. Nowadays, the Ailey's director, Judith Jamison, provides them with a new work each season. Although she has yet to produce a piece above house-choreographer level, she offers evidence, albeit erratic, of real talent. Her latest effort, *Sweet Release,* set to a typically vibrant Wynton Marsalis score, is overambitious and confused, yet more encouraging than ever.

Its flaw lies in addressing too many aspects of a subject and dealing with them in incompatible ways. Jamison wants to consider contemporary love, undermined as it is by desperate loneliness, the assertion of conflicting egos, and the troubles to which domestic partners have been subject ever since Eden harbored a snake. She covers that ground with considerable eloquence. As if that weren't sufficient, she also wants to declare that a couple can endure through time and trouble, especially with communal support. This taxes her too far, and the congregational passages have a contrived tone quite different from that of the private soliloquies and duets. What's more, the choreography keeps switching awkwardly from the literal to the metaphoric—and the snake (stunningly danced by Matthew Rushing) cops all the best lines. But the troubled young lovers (Karine Plantadit-Bageot and Uri Sands, marvelously natural and expressive) have some great ones, too. It's much to Jamison's credit that they might have been written by Antony Tudor.

As usual, the season abounded in novelties. The Dutch choreographer Hans van Manen's 1995 *Polish Pieces,* to oddly excerpted music by Henryk-Mikolaj Górecki, begins by looking as if it's going to add a dose of stern abstraction to the Ailey's heavy-on-generic-feeling rep, but before you know it, the formal ensemble stuff gives way to individual couples suffering from angst, European-style. Mucuy Bolles and Bernard Gaddis, in the closing duet, make the excursion worthwhile. Lar Lubovitch's 1980 *Cavalcade,* set to a Steve Reich score, goes babbling and flowing on and on in a kind of music visualization, hypnotizing its audience into New Age euphoria. The Ailey dancers—the first to tackle it outside Lubovitch's company—perform it adequately, but hint that they'd like to infuse some coiled-spring action into its perpetual-motion waftings. George Faison's 1971 *Suite Otis,* revived this season, was more touching (and truer to the moods of Otis Redding's songs) in the Philadanco rendition seen in New York last summer. The Ailey's performance is so flamboyantly "sold" and technically so dazzling, it distorts the simple human situations the choreography sets out to explore. Given the grand scale on which the Ailey has come to operate, this pumped-up effect is inevitable. Look what has happened to its signature work, *Revelations.*

AT THE HOLIDAY SEASON THAT WE have just, miraculously, survived, productions of *The Nutcracker* pervade dance stages, and parental types duly flock to them, dressed-up youngsters in tow. For the troupes putting on the show, the piece is a cash cow. For the adults in the audience, it's a renewal of vows with a social ideal: extended family and close friends coming together—as they did last year, as they will next year—in an atmosphere of harmony enhanced by worldly delights (food, drink, music, dancing, presents) and centering on children's innocent wonder. Compared with gritty reality, the ideal verges on the kitsch, which is perhaps why we love it so.

The Ur-*Nutcracker,* choreo-

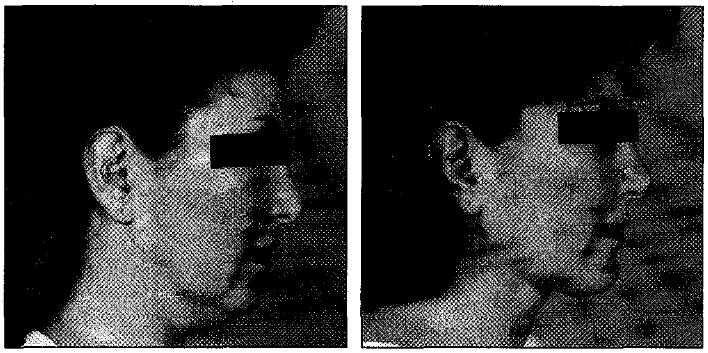
Photograph by Johan Elbers.

graphed in 1892 by Lev Ivanov for what is now the Kirov Ballet, drew on the prettier parts of an E.T.A. Hoffmann tale in which the aspect of bourgeois *gemütlichkeit* is spelled out in Biedermeier terms. Balanchine's *Nutcracker,* created in 1954 for the New York City Ballet (and a fixture ever since), perpetuated this setting. In our present, multi-culti age, the family-values theme of the ballet has been translated to reflect other eras and tribes. Mark Morris even gave us a dysfunctional suburban family of the sixties (*The Hard Nut*) without losing the warm-glow-of-nostalgia effect. Donald Byrd's **The Harlem Nutcracker,** presented at BAM, was simply a matter of time. Its use of David Berger's expansion of the Duke Ellington–Billy Strayhorn jazz gloss on the Tchaikovsky score is perfect for the occasion. If only the production were more wonderful!

Byrd, who is better at concept than he is at choreography, came up with a bold, clever revision of the plot. Traditionally, Clara is a juvenile heroine who overcomes the fears and threats of growing up to dream of a radiant future; hers is a girlish fantasy that blends a Candyland in which toys come to life with romance provided by a perfect cavalier. Byrd converts Clara into a widowed grandmama ensconced in a venerable Harlem mansion. Surrounded by family and friends reconvened for the holidays, she dreams of the (murkily indicated) troubles and the joys of her past. Thanks to the dancer-actress Eleanor McCoy, the character retains the clear-eyed sweetness that child players only aspire to or mimic. But Byrd's remake of the plot is a tricky task, and he lacks the gifts needed to express his ideas with theatrical coherence. So, apart from a couple of pithily rendered personalities, the first act's party scene is the disjunctive bore that such ritual gatherings can be in reality, while the dream sequences with the dead husband revivified—and at one point bearing the obligatory (but here utterly irrelevant) nutcracker along with an engagement ring—simply invite disbelief.

The part of the ballet that works best is the divertissement, consisting—as the music dictates—of short dances from exotic realms. Byrd has a rejuvenated Clara and her man revisit a hot spot of their youth, presumably the Cotton Club, and watch a floor show. The display would be good fun in a nightclub even if it's not really worthy of the concert stage. Costumed with divine garishness and wit by Gabriel Berry, the numbers are full of verve and wicked humor. My favorite was "Chinoiserie," a pimp-and-slave *apache* dance for an African-American guy in a screaming-acid-yellow zoot suit and a Caucasian woman got up to look Asian. It's loaded with multilayered ironic comment as well as eccentric shapes and rhythms. I can't imagine what a child would make of it. ▬

THE BEST KEPT SECRET IN NEW YORK IS IN NEW JERSEY



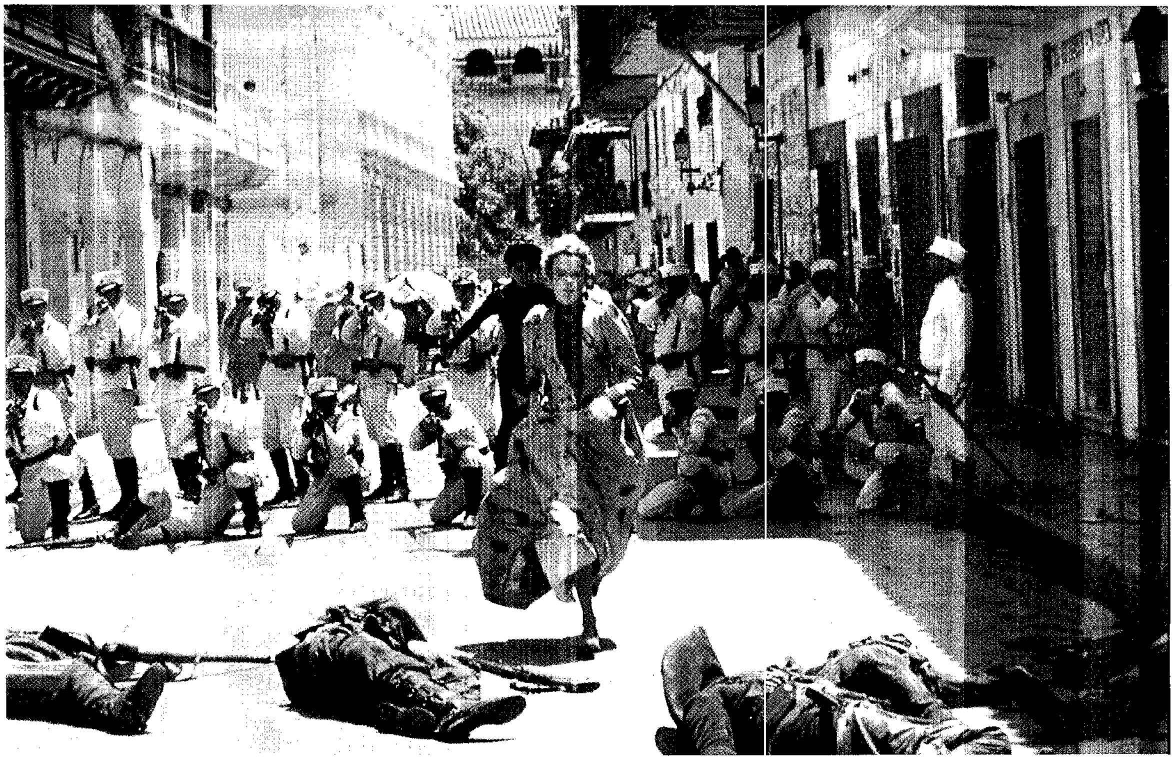
Beyond Cosmetic Surgery ...
Suture Suspension Technique
In 50 minutes this "revolutionary" procedure creates a new youthful neck and jaw line without a facelift or visible incisions.
The Plastic Surgery Center International is a luxurious one of a kind comprehensive center.
Here surgery has become an art form, creating the most natural results possible.
PLASTIC SURGERY CENTER INTERNATIONALE
Vincent C. Giampapa, M.D., F.A.C.S.
89 Valley Road, Montclair, NJ 07042
201-746-3535

Don't Be A Duck Out Of Water.
BEVEX
BEVERAGE EXPRESS
Call Today!
212-541-7171
New York's #1 Beverage Delivery
FREE Case of Water with your First BEVEX Delivery!
4-case minimum order

Important news for women with short, flat or thinning hair.

Before
After

Hair Blending® - For Thicker, Fuller Hair.
Hair Blending® is an amazing process of adding one single real hair at a time to your natural growth. We distribute each hair throughout your own equally and undetectably. Our exclusive Blending Strand® allows you to run your fingers through your hair, feeling only hair and scalp. Join the more than 4000 women who are enjoying a fuller head of natural-looking hair.
SEQUENCE™
It's a good feeling!
1-800-992-9976 ext. 81



TELEVISION JOHN LEONARD

Heart of Whiteness

A sumptuous horse opera, 'Nostromo' captures Conrad's appalled fatalism; in 'Chicago Sons,' three guys sit around eating junk food and talking about sex.

Six hours seems to me about right for **Nostromo** (Sunday, Monday, and Tuesday, January 5, 6, and 7; 9 to 11 P.M.; Channel 13), in which Joseph Conrad did for South America what he'd already done for Africa in *Heart of Darkness* and for the South Seas in *Lord Jim.* Which is to say, he stamped out characters like medallions; boxed them up in exotic cul-de-sacs, tropics of exile and extremes of loneliness; felt bad on their behalf about the waste, violence, and delusions of the imperialist enterprise that had shipped them to these frazzled margins; and was mostly indifferent to the indigenous cultures they trashed. About Western imperialism, Conrad was appalled but fatalistic. About revolution, he was fearful but morbidly fascinated. About deracination, he anticipated everybody from André Malraux to Graham Greene. *Nostromo* is immensely rich in ideas and incident yet almost entirely European in its reveries and compulsions. Even its noble noodle of a hero, the red-sashed chief of the dockworkers, is an Italian émigré.

Action, scale: Serena Scott Thomas's Emilia Gould leads the charge to save her husband.

This "Mobil Masterpiece Theatre" mini-series needs all of its six hours to explore what happens to unhappy, fictional "Costaguana" as a consequence of British and American capitalism (the San Tome silver mine), constitutional liberalism (the landowning hidalgo children of Bolívar), Bonapartist deformations (General Montero, the precursor of Perón, Batista, Somoza, and Trujillo), port-city flotsam and jetsam (innkeepers, bandits, priests, Monyghams), and—remarkably, for Conrad—English womanhood (the blonde and lovely Emilia Gould, to whom Nostromo blurts his secret). It is filmed, shrewdly and sumptuously, on the Colombian coast in Cartagena. Cartagena is, of course, the stamping ground of Gabriel García Márquez, who actually showed up on the set of *Nostromo* to talk about Conrad. More about that in a minute.

So Charles Gould (Colin Firth), bankrolled by American tycoon Joshua C. Holroyd (Brian Dennehy), returns from England to the land of his birth to reopen his dead father's silver mine. With him he brings his wife Emilia (Serena Scott Thomas), in order to neglect her. They consort variously with Dr. Monygham (Albert Finney), who was tortured during the previous revolution (which is why he drinks); Don Jose Avellanos (Fernando Hilbeck), a disappointed liberal idealist; Don Jose's proud and passionate daughter Antonia (Ruth Gabriel), pursued by both Martin Decoud (Lothaire Bluteau), a Parisian intellectual, and Colonel Sotillo (Joaquim De Almeida), a thuggish military governor whose Sulaco province will end up seceding from Costaguana at the end of the mini-series; and, of course, Nostromo him-

Photograph by Claudio Iannone/BBC Worldwide.

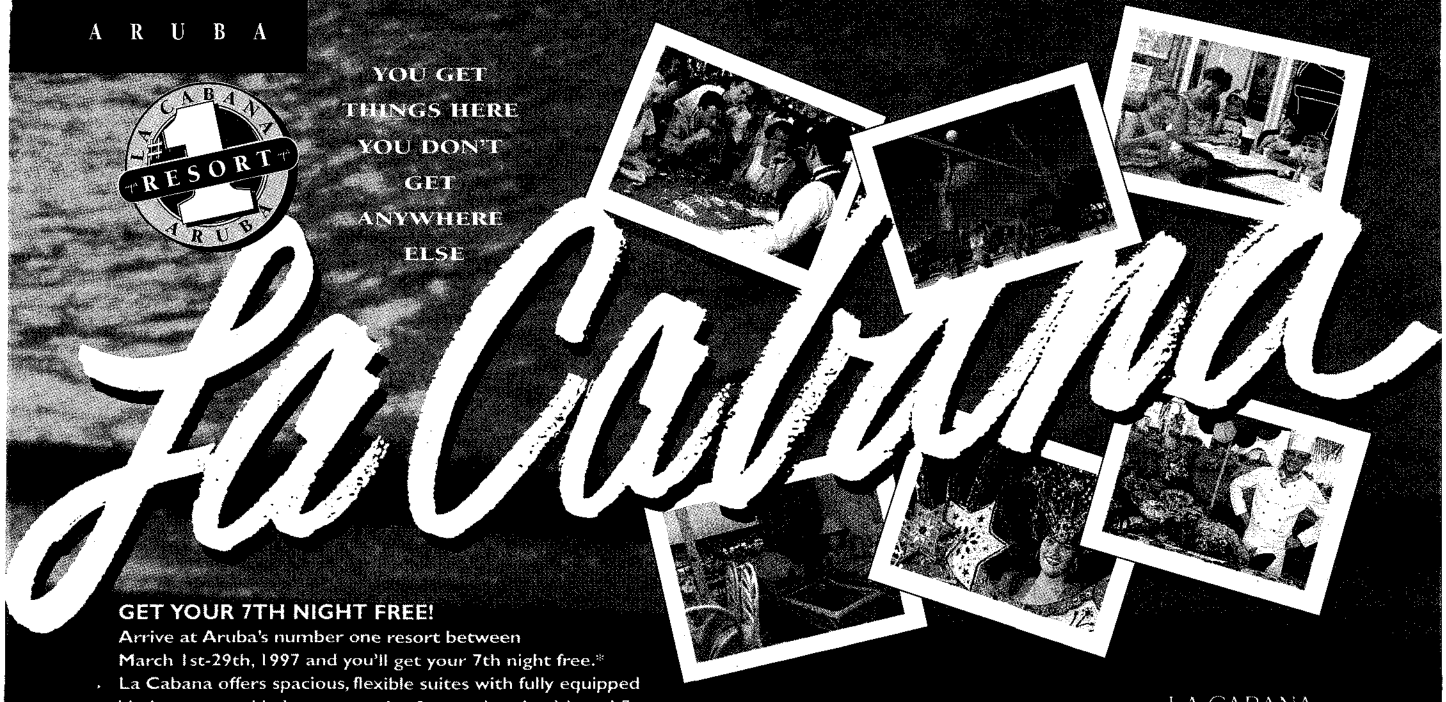
self (Claudio Amendola), who runs errands of honor for all of these people, whether or not they deserve him.

I see I haven't mentioned the Italian Violas, Giorgio and Teresa (Arnoldo Foa' and Claudia Cardinale), refugees from the Garibaldi shambles, and their daughters, Linda and Giselle (Stefania Montorsi and Romina Mondello), one of whom is supposed to wed Nostromo although he secretly loves the other. Nor Ramirez (Xavier Burbano), who betrays Nostromo. Nor General Barrios (Ismael Carlo), who will save Gould's silver and his bacon. Nor Father Corbelan (Nelson Guerrero), a priest for sale. Nor Hirsch (Allan Corduner), the cowardly Jew obligatory in almost every Victorian and Edwardian novel.

Much of this is horse opera—silver, parrots, snakes, machetes, guilt, booze, and blood—while the Andes stand around as if the payback idea of cocaine hadn't yet occurred to them. Much of it is picturesque, especially whenever the natives get restless. (Director Alistair Reid, who followed narcotics all over the world in the mini-series *Traffik,* loves feisty action and enormous scale.) While we are expected to admire the self-abnegating Nostromo, Amendola plays him too much like Omar Sharif's Zhivago, a wet poet. Mostly, the camera loves Emilia, which is rather a misreading of the novel, since Mrs. Gould spent most of Conrad's time in a hothouse, incapable of distinguishing one Costaguanan from another, kindly but disconnected, while her husband went about his business. One longed for her to jump over the wall, like Mrs. Moore in *A Passage to India*. Still (and this is a huge "nevertheless"), something is being thought about, out loud, on prime-time television; ideas, all dressed up, actually have a place to go.

Which brings me back to García Márquez. He had to write his novels because Joseph Conrad didn't. The Cartagena we meet in, say, *Of Love and Other Demons* has a history predating the conquest and the colonizing but certainly presuming both of them, because they made possible the crillo, mestizo, and mulatto folklore that sustains a García Márquez. Out of this rich multiculti stew, of vice-regal courts and decayed aristocracies and nuns possessed by demons, of ruined palaces and quack medicine and Santería, of the Spanish Inquisition and the slave trade and the banana plantation, García Márquez made his own sacred masks, grinning totems, magic realism, and Third World wonders. Conrad wasn't interested. By now we should have learned: The white man's burden was the white man, all along, which he took everywhere with him, finding his own dark heart: the horror, the horror.

Before I spend the rest of my space on more public television, I should explain it's only because I've been watching so many bad network shows. For instance, **In the Line of Duty: Blaze of Glory** (Sunday, January 5; 9 to 11 P.M.; NBC), in which ex-marine, ex-cop, and used-book dealer Bruce Campbell and his chemist wife, Lori Loughlin, decide to get themselves some more of the good things in life by putting on black leather and stealing cars, riding hogs, robbing banks, and shooting people, just like Bonnie and Clyde. Or **Echo** (Sunday, January 5; 9 to 11 P.M.; ABC) in which Jack Wagner plots first to kill and then to replace his twin brother, also of course Jack Wagner, in order to get his sibling's well-paying job and his good-looking wife, Alexandra Paul. Or **Keeping the Promise** (Sunday, January 5; 9 to 11 P.M.; CBS) in which, in the 1700s, Keith Carradine leaves his 13-year-old son alone all winter in the Maine woods, to be raised by ambivalent Penobscot Indians like Gordon Tootoosis, just because his poor-sport wife Annette O'Toole might other-



ARUBA

LA CABANA #1 RESORT ARUBA

YOU GET THINGS HERE YOU DON'T GET ANYWHERE ELSE

GET YOUR 7TH NIGHT FREE!
Arrive at Aruba's number one resort between March 1st-29th, 1997 and you'll get your 7th night free.*
La Cabana offers spacious, flexible suites with fully equipped kitchenette and balcony or patio. A complete health and fitness center, tennis, racquetball and squash. Year-round sunbathing, three pools and exciting watersports along beautiful Eagle Beach. Dining that satisfies all tastes. The Royal Cabana Casino, the biggest in Aruba. Nightly entertainment. And first rate children's and all-inclusive programs.

*Offer applies to Garden & Ocean View Studios and Garden & Ocean View One-Bedroom Suites.

LA CABANA
ALL SUITE BEACH RESORT & CASINO

TO BOOK THE CARIBBEAN'S ULTIMATE VACATION VALUE
CALL: 888-487-6431 OR YOUR FAVORITE TRAVEL PLANNER
E-mail: lacabana@setarnet.aw Internet address: http://www.lacabana.com/resort

ENJOY A DRAMATIC PERFORMANCE BEFORE THE THEATRE.

Café Pierre graciously invites you to attend a dramatic, pre-theatre dinner performance starring the cuisine of Chef Bertrand Vernejoul.

"If your going to have an affair, have it here" say New Yorker's who like the "grown-up", elegant appeal at this smooth-as-satin french "grande dame" in the Pierre Hotel."

—1997 ZAGAT SURVEY

"The food is beautifully presented, impeccably served and paced in such a way that you can enjoy."

—WHERE MAGAZINE

"This is the perfect elegant spot to enjoy good food and discreet conversation."

—NEW YORK MAGAZINE

Reservations are required.
Standing ovations are optional.

Pre-theatre dining is served Monday through Saturday
from 6:00 p.m. to 7:15 p.m.
Other performances include breakfast, lunch,
dinner and Sunday Brunch.

Café Pierre

Café Pierre at The Pierre, Fifth Avenue at 61st Street
For reservations, please call (212) 940-8185.

L'Absinthe
BRASSERIE - RESTAURANT

OPEN 7 DAYS
LUNCH • DINNER • BRUNCH
AVAILABLE FOR PRIVATE PARTIES

Jean-Michel Bergougnoux,
Maître Cuisiner de France

227 East 67th Street
794-4950

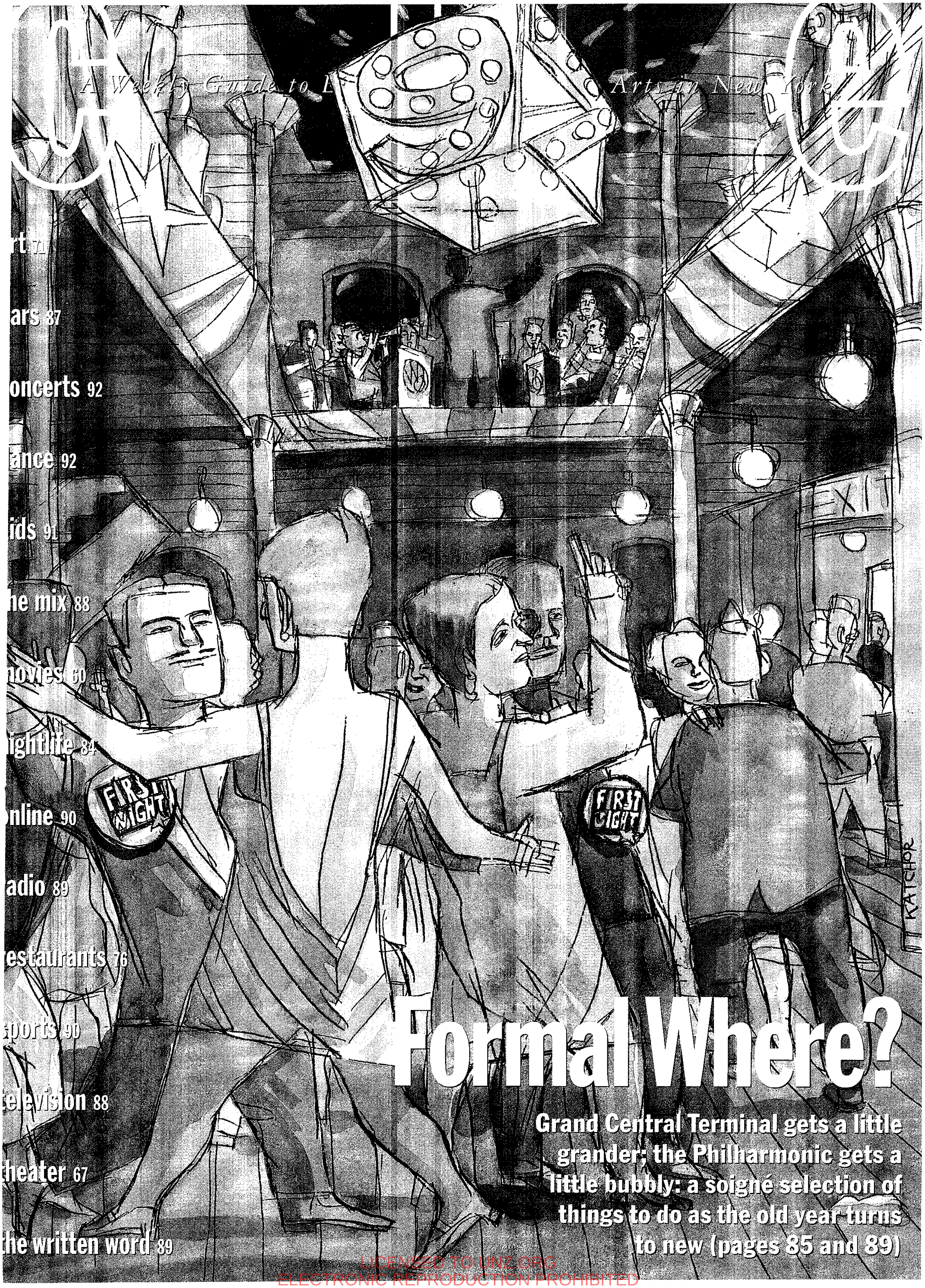
wise perish from typhoid. Or **Badge of Betrayal** (Monday, January 6; 9 to 11 P.M.; ABC), in which small-town policewoman Michele Greene teams up with county prosecutor Gordon Clapp to take on the corrupt, despotic sheriff himself, Harry Hamlin. Or **Heart of Fire** (Tuesday, January 7; 9 to 11 P.M.; CBS), in which Patrick Duffy, as a firefighter, spends all night underneath a burning oil tanker trying to save first the legs and then the life and finally the sanity of a young and comely Alex McKenna, who reminds him of his own troubled marriage and unhappy daughters. Or even **Close to Danger** (Monday, January 13; 9 to 11 P.M.; ABC) in which terrified college co-ed Lisa Rinna should have known better than to get mixed up with unpublished novelist Rob Estes the minute she saw pictures of Ted Bundy and Charles Manson hanging on his wall.

And this isn't even to mention the new sitcom **Chicago Sons** (Wednesdays, starting January 8; 8:30 to 9 P.M.; NBC), in which Justin Bateman, D. W. Moffett, and David Krumholtz as the Kulchak brothers live together because nobody else would have them, watching television, eating junk food, and talking about sex across the street from Wrigley Field, where the Cubs at least are paid to play baseball, while NBC expects the rest of us to look at the Kulchaks for free.

So you're better off spending your next three Thursdays watching **Original Sin** on "Mystery!" (January 9, 16, and 23; 9 to 10 P.M.; Channel 13), even if you've wearied as much as I have of Roy Marsden as the phlegmatic poet-policeman Adam Dalgliesh. *Original Sin* is one of the better P. D. James crime novels, involving a book publisher in an unlikely Venetian palazzo in a very surprised Wapping, where the dead bodies pile up like remaindered copies of worst-sellers, probably because of secrets from the traumatizing past that have to do with the French Resistance, the Nazi occupation, the firebombing of Dresden, and the death camps.

The novel began with a chapter written from the point of view of a sparky office temp, who might as well have just arrived on Mars. I remember wishing we could have stayed in her irreverent head, instead of shifting to hound dog Dalgliesh. But the mini-series spreads around the menace, as well as the gas and flames. Ian Bannen is splendid as Gabriel Dauntsey, a poet even Adam admires. Cathryn Harrison is a cucumber salad of sexual cool. Sylvia Syms does a star turn as a mystery writer, bobbing for royalties. And Dalgliesh might feel a whole lot better about that stuffed snake if he went to bed with Detective Inspector Kate Miskin (Lizzie McInnerny). ■

A Weekly Guide to L Arts in New York



rt 71
ars 87
oncerts 92
ance 92
ids 91
he mix 88
movies 60
ightlife 84
online 90
radio 89
restaurants 76
sports 90
television 88
theater 67
the written word 89

Formal Where?

Grand Central Terminal gets a little grander; the Philharmonic gets a little bubbly: a soigné selection of things to do as the old year turns to new (pages 85 and 89)

LICENZED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

movies

Rock Stars as Themselves... ***The Jew***

New Films

Beavis and Butt-head Do America—MTV's most famous losers embark on an ill-considered trek across the country. Directed by Mike Judge. (1 hr. 20 mins.; PG-13) *Village Theatre VII; 34th Street Showplace; Chelsea; Manhattan Twin; Lincoln Square; New Coliseum; Nova; Olympia Cinemas; Plaza.*

★**Big Night**—Gentleness in a movie can be the surest road to boredom, but the gentleness of this lovely comedy (directed by the actors Stanley Tucci and Campbell Scott) is a form of strength. In the late fifties, in a nowhere resort town on the Jersey Shore, two brothers, Italian immigrants, desperately try to keep a gourmet restaurant afloat. The older brother, Primo (Tony Shaloub), is a superb chef, a solemn worshiper of Bolognese and Roman kitchens. But his kid brother, Secondo (Stanley Tucci), knows that the local customers are not ready for risotto. Down the road, an older Italian immigrant, the vulgarian Pascal (Ian Holm), runs a successful red-sauce joint. Pascal is at home in the America of huge, finned Cadillacs and get-rich-quick schemes, and Secondo wants to imitate him. But he can't do it: He's trapped by his love for his stubbornly honorable brother. Tucci and his collaborators have given *Big Night* the shape of a classic fable. Pascal offers the men one last chance: He invites his friend, the band leader Louis Prima, to come to the brothers' restaurant, and the men throw everything into a great banquet. The food should be so good, Primo explains, that you will want to die. And in some ways, he is right; the banquet brings everything to a crisis and an end. But rebirth awaits—and possibly the development of a major writing-directing career. (Denby; 10/28/96) (1 hr. 48 mins.; R) *Cinema 3; Lincoln Plaza Cinemas.*

Opening

Love Field

Hollywood's newly ordained 'it' girl Renee Zellweger ('Jerry Maguire') can also be seen in 'The Whole Wide World,' which is based on the real-life love affair between shy aspiring writer Novalyne Price and the highly idiosyncratic Bob Howard, who created 'Conan the Barbarian.' The film, which also stars Vincent D'Onofrio (above, with Zellweger), is now playing at the Quad and Carnegie Hall Cinemas.

Photograph by Dan Zaitz/Sony Pictures.

Breaking the Waves—Lars von Triers's bizarre love story about a sheltered Calvinist girl who believes she can make her paralyzed husband walk again by taking other lovers. Starring Emily Watson and Stellan Skarsgard. (2 hrs. 36 mins.; R) *Angelika Film Center.*

La Cérémonie—An upper-middle class family is thrown into turmoil when their new housekeeper (Sandrine Bonnaire) begins associating with a local postmistress (Isabelle Huppert) who loathes the bourgeoisie. Directed by Claude Chabrol. In French with English subtitles. (1 hr. 51 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Citizen Ruth—Laura Dern stars in this comedy about a single, glue-sniffing, brain-damaged woman whose desire to have an abortion sparks national debate. Directed by Alexander Payne. (2 hrs. 6 mins.; R) *Angelika Film Center; Eastside Playhouse.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

The Crucible—Arthur Miller's play about the Salem Witch Trials opened on Broadway in 1953, was revived a year later, and, appearing as it did at the height of the McCarthy period, must have made a powerful impression. Coming out now, the material requires some historical interpretation, or at least a point of view, and that's what it doesn't get. In the beginning, Salem's teenage girls rush from their beds at dawn and dance around a fire in the woods, and director Nicholas Hytner keeps his distance. The dance is meant to be an explosion of repressed sexuality (dancing is forbidden) but he doesn't let it explode. Discovered, and terrified of punishment, the girls accuse their elders of casting spells on them, and the Satan-haunted religious community of Salem instantly falls apart; anyone who has any kind of grievance against his neighbor hurls an accusation. The principal engine of the plot is Abigail (Winona Ryder), a young woman in love with John Proctor (Daniel Day-Lewis), a married farmer. Frustrated, and sure she can get Proctor back, Abigail becomes a vengeful hypocrite; she accuses Proctor's wife of witchcraft and destroys anyone else who gets in her way. This is strong stuff, but Hytner is more efficient than expressive; the shifts from fear to aggression happen all too quickly, without the nauseated sense of guilt that such conversions produce. Psychologically, the material is distant, rushed, jumbled; Hytner mounts the play as spectacle, but fails to frame any coherent interpretation of it. (Denby; 12/2/96) (2 hrs. 3 mins.; PG-13) *Angelika Film Center; Chelsea; Baronet/Coronet; Lincoln Square.*

Daylight—Sylvester Stallone is a New York City cabdriver who attempts to rescue trapped commuters from a crumbling tunnel filled with explosives. (1 hr. 55 mins.; PG-13) *Art Greenwich Twin; 34th Street Showplace; Chelsea; National Twin; 86th Street; First & 62nd St. Cinema; 84th Street Six; New Coliseum; Plaza Twin; Plaza .*

★**The English Patient**—Based on Michael Ondaatje's award-winning 1992 novel, this film is filled with images of great intensity—a fine poetic fervor—and also moments of great generosity and tenderness. The director, Anthony Minghella, is drawn to the erotic and spiritual allure of flesh, the texture of sand and rock and sky; he is drawn with equal force to the power of mercy. In Italy, in October 1944, the French-Canadian nurse Hana (Juliette Binoche) tends, in his final days, a mysterious "English patient" whose body was horribly burned when he was shot out of the sky by the Germans.

"CUE" COVER ILLUSTRATION BY BEN KATCHOR FOR NEW YORK

The patient (Ralph Fiennes) is actually not English but a Hungarian count. Before the war, Count Almasy had led a party of European explorers and mapmakers in the Sahara—a highly fashionable and educated group, including the crisply articulate married beauty Katherine Clifton (Kristin Scott Thomas). As Almasy lies dying in Italy, he recounts to Hana the story of his passionate affair with Katharine, which brought ruin on everyone. The Italian scenes, however, are not merely a frame for the flashbacks: The two places, Tuscany and North Africa, stand as equals, each with its own stamp of pleasure and fear, each with its own visual motifs and characteristic life. What fuses the separate parts is nothing less than the varieties of love—erotic love, the pleasures of companionship, and even healing as vocation. After an embarrassingly masochistic performance in *Strange Days,* Ralph Fiennes has recovered his spirits; his count is a formal and demanding fellow, witty but not good-humored. As Katherine, Kristin Scott Thomas has a bladelike finesse and strength. She provokes Fiennes, teases his rigid formality, and she is provoked herself, stirred by something proud and romantic in his nature. After a very tense and even wounding dance of flirtation, these two make love, and we can see that the freedom of the screen—so much derided recently—actually means something. (Denby; 11/25/96) (2 hrs. 39 mins.; R) *Village East; Chelsea; Murray Hill Cinemas; Embassy 2–4; First & 62nd St. Cinema; New York Twin; Lincoln Square.*

The Evening Star—Shirley MacLaine reprises her role as crankpot Aurora Greenway in this sequel to *Terms of Endearment.* Directed by Robert Harling. (1 hr. 29 mins.; PG-13). *Area theaters.*

Evita—See David Denby, p. 48. (2 hrs. 5 mins.; PG) *Lincoln Square.*

★**First Wives Club**—Three wealthy Manhattan women of a certain age, abandoned by their husbands for younger women, join forces, plotting and scheming to trip up the men. Goldie Hawn plays an aging movie star obsessed with her figure and her Bardot-Jagger lips, a boozy Narcissa who can do little more than fake an interest in another human being. Bette Midler plays a brilliant Upper West Side frump—a tough, loving, wised-up woman who has helped her husband build his business and is now too bitter to gloss over painful truths. And Diane Keaton's goody-goody is another self-parodying job, a trampled-upon wife too frayed in her impulses to get through a single sentence without heading off in five directions. Director Hugh Wilson is a good ensemble man, bringing out the personality of each star as the three come roaring into a room like a many-headed monster. Each takes her turn at topping the others and then steps out of the way. This is not an original or deeply creative film—but it's genuinely pleasing. (Denby; 10/7/96) (1 hr. 40 mins.; PG) *59th Street East; Worldwide Cinemas.*

★**The Garden of the Finzi-Continis**—In Ferrara, in the late years of the Fascist period, the Finzi-Continis, a family of aristocratic, land-holding Jews, live in an immense house set amid gardens and tennis courts, and from within this safety and enclosure seem barely aware of the horror gathering outside. The head of the family is some sort of scholar or antiquarian; his two grown children, Micol (Dominique Sanda) and Alberto (Helmut Berger), hothouse beauties, lie about the house in elegant tennis whites and silk gowns. The anti-Semitic laws give the Jews of Ferrara no place to play, so the Finzi-Continis open their gates: A number of handsome young people from Ferrara enter, including Giorgio (Lino Capolicchio), a middle-class boy who has loved Micol since childhood. The movie is based on an autobiographical novel by Giorgio Bassani (it was first published, in Italy, in 1962), and its special mood of pained nostalgia is marked by both longing and guilt, two emotions that, in combination, may be impossible to resolve. Micol has no sexual interest in the fair-haired, smooth, and gentle Giorgio (she takes up with a much coarser man); she's vague about everything but her determination to keep Giorgio out of her bed, and Giorgio's pursuit ends in one of cinema's great images of erotic exclusion as a naked Micol stares defiantly at her anguished admirer. The movie is so powerful because it looks back at a particular moment densely packed with anger, desire, perversity—a moment of preoccupation, furiously poised just before annihilation. Earlier in his career, in such postwar neorealist films as *Shoeshine* and *The Bicycle Thief,* Vittorio De Sica had told stories of troubled and impoverished people living in the squalid Italian streets. *The Garden of the Finzi-Continis,* by contrast, is voluptuous and haunting. (Denby; 11/18/96) (1 hr. 34 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas.*

Ghosts of Mississippi—Director Rob Reiner's dramatization of the arrest and prosecution of civil rights leader Medgar Evers's assassin—as seen through the eyes of the white D.A. who brought him to justice. With Alec Baldwin and Whoopi Goldberg. (2 hrs. 3 mins.; R) *Village Theatre VII; 19th Street East; Ziegfeld.*

Hamlet—See David Denby, p. 48. (4 hrs.; PG-13). *Paris Theater.*

I'm Not Rappaport—Walter Matthau and Ossie Davis play two grave-dodgers who meet each day in Central Park and philosophize. Written and directed by Herb Gardner, who adapted from his Broadway play. (2 hrs. 16 mins.; PG-13) *Regency.*

★**Jerry Maguire**—In sports, everyone plays the same mental game: The obsession with winning hides its menacing twin, the obsession with losing. The sports agents in *Jerry Maguire* crash through the ceiling on jet blasts of energy. The huge amounts of money they can snag for their clients drives everyone crazy—and none more so than the great Jerry Maguire (Tom Cruise), who keeps his high clear and pure in a steady stream of winning, adulation, and sex, all the while humbling himself in ecstasies of subordination to the clients whom he will make rich, and who will make him rich. Jerry, as it turns out, is miserable. He writes a soul-searching memo—a "mission statement"—and distributes it to the entire company, asking that the company handle fewer clients and give them more personal attention. Jerry is thrown out within a week. Everyone drops him except for a single client, Rod Tidwell (Cuba Gooding Jr.), who is a promising pro player but not quite a star. And Dorothy (Renee Zellweger), an accountant from the office, stays with Jerry too, and falls in love with him. Cruise, of course, has played different versions of this part in the past—the nice thing, however, is that now he's playing this role with greater physical freedom and richness than before. He shows us there's a terrifying abyss under the confidence—no ideas, no particular personality, nothing. Written and directed by Cameron Crowe, *Jerry Maguire* captures the American whirlwind of success better than anything in recent movies. Crowe gets the noise, the competitive push and shove that make up the sports-world style of doing business. At the same time, he captures the discontent beneath the mania, and he shows a striking gift for intimacy. (Denby; 12/16/96) (2 hrs. 20 mins.; R) *Village East; 19th Street East; Criterion Center; Gemini Twin; Orpheum; Lincoln Square.*

Jingle All the Way—Arnold Schwarzenegger stars as a hapless dad who is trying, with much difficulty, to buy his son the perfect Christmas gift. With Sin-

Data

Mirror Images

Love in character

Quel surprise! The newly demure Madonna is believable in *Evita* as a girl who is permanently traumatized by the death of a parent; runs away from home as a teenager and hooks herself up with an established, talented male singer she uses while struggling to forge a career as a singer and actress; and ultimately attains her goal of becoming her nation's most famous, culturally influential female personage. In *The People vs. Larry Flynt,* the newly demure Courtney Love is just as convincing as a potty-mouthed bisexual stripper who marries her small town's preeminent mover-and-shaker; cultivates a level of professional credibility with considerable help from her husband; develops a nasty drug habit; and spends much of her free time in hospitals and litigation. While we hardly intend to slight their solid work, we wish that critics who are spilling prodigious amounts of ink praising these two would acknowledge that Madonna and Courtney are, essentially, playing themselves—thus swelling the ranks of self-parodying pop icons.

THE SINGER	THE STRETCH
Elvis Presley **Loving You (1956)**	Naïve musical prodigy from the backwoods who is discovered by shrewd manager; on cusp of fame is derided by outraged parents for his "lascivious" style of performing, enhancing his outlaw rep; and at height of career marries the gal who stuck by him.
Barbara Streisand **Funny Girl (1968)**	Jewish girl from New York City with debilitating self-esteem issues who becomes a big star, a move that ruins her marriage.
Mick Jagger **Performance (1970)**	Lithe, pouty rock star living a relatively hermetic yet sex-and-hallucinogen-filled existence.
Michael Jackson **The Wiz (1978)**	Prosthetically encumbered humanoid who keeps constant company with little people and is missing a brain.
Whitney Houston **The Bodyguard (1992)**	Spoiled, bitchy, megalomaniacal pop star who is surrounded by obsequious entourage at all times and sacrifices personal fulfillment for fame and fortune.
Evan Dando **Heavy (1995)**	Monosyllabic, obliquely charming twentysomething lover to a blossoming yet awkward very young girl.

Photograph by Sidney Baldwin/Columbia/Tristar.

PRIX FIXE THEATER MENU
$19.96
CENTURY café
132 WEST 43RD ST. NEW YORK, N.Y. 10036
212•398•1988
FOR PARTIES CALL MYKE

La Mediterranee
ENJOY OUR $22.00 PRIX FIXE
An intimate relaxed Atmosphere with
Enchanting Mediterranean Paintings
•Piano Music Nitely•
947 Second Ave. at 50th St. 755-4155

Great TVs
Cozy Fireplace
BLACKFINN.
Cigars
Cajun Food
Bar ◆ Restaurant
994 Second Ave. @ 52nd St. New York, NY 10022
Phone 212-355-6993 Fax 212-207-3864

SAN MARTIN
MEDITERRANEAN CUISINE
Lunch & Dinner • Seven Days
ROOM FOR PRIVATE PARTIES
143 East 49 St. (Lex.- 3rd) 832-0888
Across the street from the Waldorf Astoria.

Magnificent Decor
Jewel of India RESTAURANT
Indian Cuisine • Gourmet's Delight
Pre-Theater Dinner $21.95 • Open 7 Days
FREE PARKING FOR DINNER GUESTS
15 W 44 St. • Res: (212) 869-5544

"T-Bone...is first rate.
And the Prime Rib...is superlative."
- Gael Greene
American Festival Cafe
Rockefeller Plaza, W 50th Street
Lower Concourse Level 332-7620

LE PESCADOU
"beautifully prepared
fresh fish and seafood"
★★NY Times
18 King Street at 6th Ave. NYC
212-924-3434
(1 block So. of Houston St.)

bad and Phil Hartman. Directed by Brian Levant. (1 hr. 20 mins.; PG) *Waverly; Criterion Center; Lincoln Square; Brooklyn Heights; Pavilion/Windsor.*

Mars Attacks!—Tim Burton's satirical mash note to the sci-fi fever of the fifties, starring Jack Nicholson as both the president of the United States *and* a shady real-estate developer. Also starring Glenn Close, Natalie Portman, Annette Bening, Danny DeVito, Jim Brown, Pam Grier, Michael J. Fox, Sarah Jessica Parker, and Tom Jones. (1 hr. 45 mins.; PG-13) *Village Theatre VII; Chelsea; Murray Hill Cinemas; New York Twin; Orpheum; Lincoln Square; Olympia Cinemas.*

Marvin's Room—Diane Keaton and Meryl Streep star as estranged sisters who struggle to reconcile when one is faced with a terminal illness. With Leonardo DiCaprio. (1 hr. 38 mins.; PG-13) *Lincoln Square.*

Message To Love—Murray Lerner's documentary on 1970's Isle of Wight Festival, featuring performances by Jimi Hendrix, Miles Davis, The Who, and Leonard Cohen—plus a few stellar rock-star tantrums. (2 hrs. 8 mins.; NR) *Film Forum.*

Michael—Writer/director Nora Ephron's comedy about a seriously flawed angel (John Travolta) living in a small town. (1 hr. 45 mins.; PG). *Area theaters.*

Michael Collins—In Neil Jordan's violent and beautiful dream of the perfect revolutionary leader, Collins, the founder of the Irish Republican Army, rushes into rooms, shouting, issuing orders, always in movement, a humanist-warrior who never makes mistakes and kills without taking any pleasure in killing. Liam Neeson has the size and power to play a larger-than-life figure; he's aflame from the first scene to the last. *Michael Collins* is set in the climactic period of Ireland's struggle to free itself from Great Britain (1916–21). In a spirit of what can only be called gaiety, the irregulars firebomb police stations and assassinate British intelligence agents at a fruit stand. In scene after scene, Collins invents tactics on the run, taking whatever men, weapons, and means are at hand and throwing them into battle, all the while avoiding any direct involvement in murder himself. The way Jordan tells it, Collins is a saint of violence, a warrior uncorrupted by war, who, at the end, sickened and exhausted by death, turns to peace—and is killed for his new pacifist longings. That it might be too late for such longings—that Collins might have unleashed something that cannot simply be turned off—is a complication Jordan does not want to take on. (Denby; 10/28/96) (2 hrs. 12 mins.; R) *Beekman.*

Microcosmos—A hyper-realistic and erotic look at the world of insects. Narrated by Kristin Scott Thomas. (1 hr. 15 mins.; G) *Film Forum.*

The Mirror Has Two Faces—Barbra Streisand stars as a frumpy, middle-aged lonely heart who enters into a loveless marriage with an emotionally numb yet foxy Columbia professor (Jeff Bridges) with hopes of winning his heart. Directed by Streisand. (2 hrs. 6 mins.; PG-13) *Gemini Twin; Orpheum; Lincoln Square.*

Mother—Albert Brooks (who also wrote and directed) plays a mediocre novelist, twice divorced, who moves back in with his mother (Debbie Reynolds) to thrash out his Oedipal kinks. (1 hr. 44 mins.; PG-13). *Area theaters.*

My Fellow Americans—James Garner and Jack Lemmon play two bumbling ex-presidents who are forced to embark on a cross-country road trip when scandal brews in Washington. Directed by Peter Segal. (1 hr. 41 mins.; PG-13) *Village East; 19th Street East; Gemini Twin; 84th Street Six; Metro Cinema.*

One Fine Day—Michelle Pfeiffer and George Clooney play two single, harried, working parents who meet cute, fight cute, and fall in love. Directed by Michael Hoffman. (1 hr. 45 mins.; PG) *Village East; 34th Street East; Chelsea; Baronet/Coronet; National Twin; Lincoln Square.*

101 Dalmatians—Disney's live-action remake of the animated feature, with Glenn Close as Cruella DeVil. Directed by Stephen Herek. (1 hr. 43 mins.; G) *Village East; 19th Street East; Murray Hill Cinemas; Crown Gotham; Guild 50th Street; 86th Street East; Lincoln Square; Metro Cinema; New Coliseum; Nova.*

★**The People vs. Larry Flynt**—The talented screenwriters Scott Alexander and Larry Karaszewski have framed their biopic as a ragtag American epic. In the fifties, Larry Flynt and his brother, Jimmy, suffer through a dirt-poor, sub–Huck Finn boyhood in rural Kentucky. Twenty years later, Larry and Jimmy are running topless clubs in Ohio, satisfying customers and hurting no one. (That, at least, is the way the movie tells it.) Larry (Woody Harrelson), who sleeps with all the girls, is a free man, unburdened by refinement or civility. In brief, he's a sleazebag and an exploiter, but he has courage. He's willing to try anything. Why *not* put pictures of a naked Jackie O. in his new slick-paper mag, *Hustler*? The money is just lying on the ground. Even in his early Czech movies, Milos Forman has demonstrated his pleasure in raffishness, and this time he's raised rotgut courage to the status of truth: The unguarded shall be holy. Larry and his tarnished inamorata, the dancer Althea Leasure (Courtney Love) deliver pornography without apology or disguise; their ambitions are so straightforward, and they exist on such easy terms with their flesh (their own and other people's), that they burn away the hypocrisy of anyone hung up on appearances. But the filmmakers make the mistake of turning Larry Flynt into a moral hero and martyr. As the movie presents his opponents, including Charles Keating (the future savings-and-loan swindler) and the Revered Jerry Falwell, they are fools—the whited sepulchers of

Retrospective

Copping an Attitude

Italian filmmaker Mario Monicelli—whose black comedies and satires, like 1951's 'Cops and Robbers' (above), were sly indictments of a socially repressive national mood—is honored with a weeklong retrospective at the Walter Reade Theater, beginning January 3. (See "Museums, Societies, Etc.," for info.)

the eighties. Maybe they are, but the movie suggests no way of criticizing Larry Flynt that isn't hypocritical, and liberal sanctimoniousness begins to overwhelm this screenplay. In the past 30 years or so, a crud-ball commercial nihilism has entered the culture, and this spirit, by an operation analogous to Gresham's Law, has driven out a lot of the highest as well as the merely good. Larry Flynt is a big part of that change: *Hustler,* after all, is much worse than tasteless; it's pretty damn depressing, and it has innumerable imitators. Flynt should certainly be free to publish, but his bad taste can no longer work as a harmless and liberating joke when taste itself has lost its force. (Denby; 12/23/96) (2 hrs. 10 mins.; R). *Area theaters.*

Portrait of a Lady—Jane Campion's adaptation of the Henry James novel about a bold young woman (Nicole Kidman) trapped in a brutal marriage. With John Malkovich and Barbara Hershey. (2 hrs. 24 mins.; PG-13). *Area theaters.*

The Preacher's Wife—In this remake of 1947's *The Bishop's Wife,* Denzel Washington plays an angel sent to intervene in the lives of a local preacher, his wife (Whitney houston), and his downtrodden congregation. Directed by Penny Marshall. (2 hrs. 4 mins.; PG) *Village East; 34th Street Showplace; Chelsea West; Cinema I, II, Third Ave.; Embassy 1; Embassy 2–4; Orpheum; 84th Street Six; Nova; Pavilion/Windsor.*

Ransom—Mel Gibson stars as Tom Mullen, a self-made New York millionaire at the peak of his career who is domineering, unpleasant—a big bad boy used to having his own way. Out in Queens, his underworld counterpart, a violent cop (Gary Sinise), hatches a scheme to snatch Tom's little boy and hold him for ransom. The movie has one effective sequence: Tom and his glamorous wife, Kate (Rene Russo), are doing a charity event at the Delacorte Fountain with their little boy (Brawley Nolte) in tow. They allow the boy to play with his kite a few feet away from them, they see him, and for an instant they take his eyes off him—and then he's gone. It's the ultimate fulfillment of New York paranoia, and it's chilling. But that's it. *Ransom* is monotonous and tiresome. What happened to director Ron Howard's steady calm, which was so admirable in *Apollo 13*? This movie isn't about a bank heist or a terrorist attack; it's about the kidnapping of a child, and one wants more repose and reflection, a greater intimacy. The picture turns into a celebration of Tom's toughness, and we get the unfortunate impression that Tom's moral victory is more important than getting his child back. (Denby; 11/11/96) (2 hrs. 1 min.; R) *Village East; 19th Street East; Murray Hill Cinemas; Embassy 2–4; Sutton; 86th Street East; 84th Street Six.*

★**Ridicule**—As screenwriter Rémi Waterhouse and director Patrice Leconte tell it, wit rules the court of Louis XVI so thoroughly that a man who says something brilliant at a dinner party or recovers quickly from another man's insult finds him rewarded with the king's favor. On the other hand, if the same man falls down on the dance floor, or begins an insult that peters out, he receives derision so acute and persistent that he might be required to absent himself from France altogether. What makes the situation even more frightening is that the king himself does not possess wit and sometimes has trouble recognizing it. "It's not a pun, is it?" he asks anxiously after hearing something that pleases him. (Puns are considered unworthy). There is, perhaps, a certain fatuity and theatricalism that makes movies like this one irresistible. Wit, as it is conceived here, is artificial, formal, logical. It reveals nothing of character; its very point might be to conceal it. But the director finds these people out; he is more ruthless than the king. (Denby; 12/9/96) (1 hr. 42 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Romeo and Juliet—Claire Danes and Leonardo DiCaprio star in Baz Luhrman's bold adaptation, which transposes the tragedy to modern times, text intact. With Paul Sorvino, John Leguizamo, and Pete Postlethwaite. (1 hr. 53 mins.; PG-13) *Plaza Twin.*

Scream—Director Wes Craven's self-referential, post-modern take on scary movies. With Drew Barrymore, Neve Campbell, and Skeet Ulrich. (1 hr. 40 mins.; R) *Waverly; Chelsea; Astor Plaza; 86th Street; First & 62nd St. Cinema; 62nd and Broadway; New Coliseum.*

With U.S. Savings Bonds, the more you give, the more you receive.

Every day, we pass a little of ourselves on to the next generation. Why leaves change colors, what makes a noun different from a verb, how to add fractions, where to find Alaska on the globe. The knowledge that we give stays with them forever. And we hope we've made their lives a little richer for the learning.

Giving U.S. Savings Bonds also passes an important lesson on to the future generation. Bonds can teach our children how to save, how interest grows and how a small investment can help make their dreams come true.

Buying U.S. Savings Bonds contributes to a solid and secure America for generations to come. What a great way for you to say, "I believe in your future!"

Bonds are as easy to buy as they are to give. Buy them at half their face value through your local bank. U.S. Savings Bonds are like friendships — the longer they're kept, the more they're worth.

So share the tradition of U.S. Savings Bonds. They're the gift that gives back more than you've given.

Take Stock in America U.S. SAVINGS BONDS

A public service of this magazine

★**Secrets & Lies**—At the center of Mike Leigh's great new comedy is a lovelorn mother with two illegitimate daughters. Cynthia (Brenda Blethyn), past 40, is a desperately sweet white woman who has never received much affection from anyone. She gave away her first daughter, conceived when Cynthia was 15, without looking at her, and has lived in a prison of suspicion with the other, Roxanne. The other wing of Cynthia's family is dominated by her heroically amiable brother, Maurice (Timothy Spall), a large and prosperous man who is one of the rare human beings genuinely pained by egotism and orneriness in other people. Into this noisy glen of magpies steps Cynthia's other daughter, an elegant, accomplished black woman named Hortense (Marianne Jean-Baptiste). Her adoptive parents have died, and despite her success and evident self-possession, she feels lost. Hortense presents herself to Cynthia, and the discomfort and confusion and anguish that follow are a comic harvest without rival in recent movies. (Denby; 9/30/96) (2 hrs. 22 mins.; R) *Screening Room; Lincoln Plaza Cinemas.*

Set It Off—Four African-American women from the L.A. projects turn, in desperation, to a life of crime. With Jada Pinkett, Queen Latifah, and Kimberly Elise. Directed by Blair Underwood. (2 hrs.; R) *Criterion Center; Plaza Twin.*

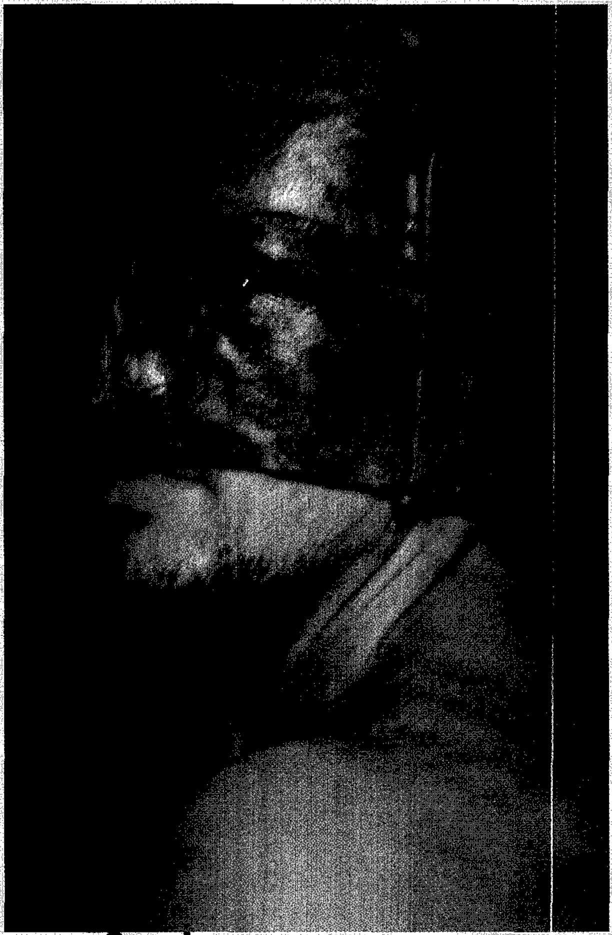
Shine—This much-hyped movie is pretty bad, but you should see it anyway for Geoffrey Rush, the Australian theater actor who plays the real-life pianist David Helfgott, and who turns David's compulsive speech—what psychiatrists call "word salad"—into the very music of the soul. As screenwriter Jan Sardi tells it, David Helfgott suffered through a cramped, driven childhood in the house of Polish refugees who lost their relatives in the Holocaust. The father (Armin Mueller-Stahl), a bearish domestic tyrant, bullies his talented son into winning competitions, then crushes the boy with guilt when he tries to leave home to continue his career. Bent over from fear, skinny and pale, all glasses and big hands, the teenage boy is so spooked that he collapses smack-bang on the piano as he completes a performance of Rachmaninoff's Piano Concerto No. 3. After shock treatment, he winds up in the bin, then makes a long climb back. *Shine* is meant to chronicle the triumph of the human spirit, but it's mostly a crock. Rush, however, is almost giddy from excitement; his performance is the real triumph. (Denby; 12/2/96) (1 hr. 45 mins.; PG-13) *Angelika Film Center; Cinema I, II, Third Ave.; Lincoln Square.*

Sleepers—Barry Levinson's movie version of Lorenzo Carcaterra's notorious book is muffled and convoluted. When Carcaterra's "nonfiction memoir" came out last year, a number of reviewers smelled a fabrication, and a bad fabrication at that. Whether the story is literally true is not the point: as much as journalism, fiction needs to be "true" (although perhaps in different ways). The trouble with Carcaterra is that he's a lousy liar, and his faking can't be disguised. *Sleepers* feels unconvincing in every frame. Four young boys, growing up in Hell's Kitchen in the sixties, get sent to reform school, where they are sexually abused by sadistic guards. Years later, the four young men, now in their twenties, carry out an elaborate scheme of revenge against their tormentors. The plan requires fixing a New York murder trial and persuading a priest to lie; it also requires the assistance of "friendly" mafiosi and drug dealers—benevolent men who only want to help four unremarkable characters. The tone of the film is very high-minded—yet Levinson is stuck. Without the rape and torture in the reformatory, he's got no movie, so he returns to the sadism over and over again. Is it possible to do rape scenes in good taste? Levinson tries awfully hard, but caught between sleaze and his better judgment, he turns out sickly, guilt-ridden exploitation. (Denby; 11/4/96) (2 hrs. 20 mins.; R) *Tower East.*

Sling Blade—A mildly retarded young man—who, as a child, slew his mother with a sling blade when he caught her having sex—is released, against his will, from an insane asylum. With John Ritter, Dwight Yoakam, and Billy Bob Thornton, who wrote and directed. (2 hrs. 14 mins.; R) *Angelika 57; Lincoln Plaza Cinemas.*

Some Mother's Son—Historical fiction about two women who are drawn into Ireland's political turmoil when their jailed sons go on a hunger strike. Directed by Terry George, who co-wrote with Jim Sheridan. (1 hr. 51 mins.; R). *Area theaters.*

Space Jam—A vehicle for NBA all-stars, including Michael Jordan, and the Warner Bros. stable of Looney Tunes characters. Directed by Joe Pytka. (1 hr. 30 mins.; PG) *Village Theatre VII; Criterion Center; First & 62nd St. Cinema; Orpheum; Lincoln Square; Plaza Twin.*



Opening
Mass Appeal

In *The Jew*, Filipe Pinheiro (above) plays Antonio Jose da Silva, the eminently popular eighteenth-century Portuguese playwright who, after converting to Catholicism, was arrested, tortured, and eventually tried on charges of secretly practicing Judaism. Opens January 8 at Film Forum.

Star Trek: First Contact—Captain Picard (Patrick Stewart) and the rest of the Enterprise-E crew battle some aliens for control of the earth. Directed by Jonathan Frakes. (1 hr. 54 mins.; PG-13) *Village Theatre VII; Chelsea; Criterion Center; First & 62nd St. Cinema; UA East; 84th Street Six; Brooklyn Heights.*

Surviving Picasso—Anthony Hopkins, playing the guy with the brush, falls for the young and beautiful Françoise Gilot (Natascha McElhone), an art student, and she becomes part of his orbit. This latest Merchant Ivory production is skillful and beautiful to look at, but there's an element of disingenuousness to it. Will Pablo turn into a nice guy? The movie is shocked that the artist is ruthless and dominating, a man who takes pleasure in manipulating other people, then turns playful as a child. No doubt it's all true, but so what? He's a bastard, but a very famous bastard, and apparently there are benefits—erotic, material, even spiritual—in being attached to him. In the movie, Gilot narrates, and by her own admission, Picasso made her into an adult. So there isn't much interest in the question "Will she leave him?" (Denby; 10/7/96) (2 hrs. 1 min.; R) *Paris Theater.*

Swingers—A comedy about a tight-knit group of would-be hipsters who immerse themselves in Los Angeles's "cocktail nation" scene. Directed by Doug Liman. (1 hr. 37 mins.; R) *Angelika Film Center; Sutton; Regency.*

Twelfth Night—Director Trevor Nunn's adaptation of the Shakespearean comedy, with Helena Bonham Carter, Richard E. Grant, and Ben Kingsley. (2 hrs. 5 mins.; PG) *Carnegie Hall Cinema.*

Les Voleurs—A detective investigating his brother's death becomes ensnared in a web of familial sexual intrigue. Starring Catherine Deneuve. Directed by Andre Téchiné. (1 hr. 57 mins.; NR) *Quad Cinema.*

The Whole Wide World—The true story of the unlikely romance between a young schoolteacher (Renee Zellweger) and the hermetic writer who created *Conan the Barbarian* (Vincent D'Onofrio). Directed by Dan Ireland. (1 hr. 45 mins.; PG) *Quad Cinema.*

Manhattan
Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Breaking the Waves; Citizen Ruth; Ridicule; Shine; Swingers; The Crucible.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Daylight.*

Cinema Village 12th St—22 E. 12th St. (924-3363) See also "Museums, Societies, Etc."

Film Forum—209 W. Houston St. (727-8110) *Message To Love; Microcosmos.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W. 13th St. (255-8800) *La Cérémonie; Les Voleurs; The Garden of the Finzi-Continis; The Whole Wide World.*

Screening Room—54 Varick St. (below Canal) (334-2100) *Secrets & Lies.*

Village East—189 Second Ave., at 12th St. (529-6799) *101 Dalmatians; Jerry Maguire; My Fellow Americans; One Fine Day; Ransom; The English Patient; The Preacher's Wife.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Beavis and Butt-head Do America; Ghosts of Mississippi; Mars Attacks!; Space Jam; Star Trek: First Contact.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Jingle All the Way; Scream.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *101 Dalmatians; Ghosts of Mississippi; Jerry Maguire; My Fellow Americans; Ransom.*
34th Street East—241 E. 34th St. (505-CINE#586) *One Fine Day.*
34th Street Showplace—238 E. 34th St. (532-5544) *Beavis and Butt-head Do America; Daylight; The Preacher's Wife.*
Chelsea—260 W. 23rd St. (505-CINE#597) *Beavis and Butt-head Do America; Daylight; Mars Attacks!; One Fine Day; Scream; Star Trek: First Contact; The Crucible; The English Patient.*
Chelsea West—333 W. 23rd St. (505-CINE#614) *The Preacher's Wife.*
Murray Hill Cinemas—160 E. 34th St. (689-6548) *101 Dalmatians; Mars Attacks!; Ransom; The English Patient.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *First Wives Club.*
Angelika 57—225 W. 57th St. (586-1900) *Beautiful Girls; Emma; Flirting With Disaster; Sling Blade; Trainspotting; Unhook the Stars.*
Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Scream.*
Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *The Crucible; One Fine Day.*
Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Lone Star; Twelfth Night.*
Cinema 3—2 W. 59th St. (505-CINE#596) *Big Night.*
Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Shine; The Preacher's Wife.*
Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Jerry Maguire; Jingle All the Way; Set It Off; Space Jam; Star Trek: First Contact.*
Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *101 Dalmatians.*
Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Citizen Ruth.*
Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *The Preacher's Wife.*
Embassy 2–4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Ransom; The English Patient; The Preacher's Wife.*
Guild 50th Street—33 W. 50th St. (757-2406) *101 Dalmatians.*
Manhattan Twin—220 E. 59th St. (505-CINE#590) *Beavis and Butt-head Do America.*
National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *One Fine Day; Daylight.*
Paris Theater—4 W. 58th St. (980-5656) *Surviving Picasso.* Opening 12/25: *Hamlet.*
State—1540 Broadway (391-2900) *Beavis and Butt-head Do America; Mars Attacks!; My Fellow Americans.*
Sutton—205 E. 57th St. (759-1411) *Ransom; Swingers.*
Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Bound; First Wives Club; Fly Away Home; Maximum Risk; The Chamber; To Gillian on Her 37th Birthday.*
Ziegfeld—141 W. 54th St. (505-CINE#602) *Ghosts of Mississippi.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Ridicule.*
86th Street—125 E. 86th St. (505-CINE#604) *Daylight; Scream.*
86th Street East—210 E. 86th St. (249-1144) *101 Dalmatians; Ransom.*
Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Michael Collins.*
First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Daylight; Scream; Space Jam; Star Trek: First Contact; The English Patient.*
Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Jerry Maguire; My Fellow Americans; The Mirror Has Two Faces.*
New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Mars Attacks!; The English Patient.*
Orpheum—1538 Third Ave., at 86th St. (876-2400) *Jerry Maguire; Mars Attacks!; Space Jam; The Mirror Has Two Faces; The Preacher's Wife.*
Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Sleepers.*
UA East—1629 First Ave., at 85th St. (249-5100) *Star Trek: First Contact.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Scream.*
84th Street Six—2310 Broadway, at 84th St. (877-3600) *Daylight; My Fellow Americans; Ransom; Star Trek: First Contact; The Preacher's Wife.*
Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Big Night; La Cérémonie; Ridicule; Secrets & Lies; Sling Blade; The Garden of the Finzi-Continis.*
Lincoln Square—1992 Broadway, at 68th St. (336-5000) *101 Dalmatians; Beavis and Butt-head Do America; Jerry Maguire; Jingle All the Way; Mars Attacks!; Marvin's Room; One Fine Day; Shine; Space Jam; The Crucible; The English Patient; The Mirror Has Two Faces.* Opening 12/25: *Evita.*
Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *My Fellow Americans; 101 Dalmatians.*
New Coliseum—701 W. 181st St. (740-1545) *101 Dalmatians; Beavis and Butt-head Do America; Daylight; Scream.*
Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *101 Dalmatians; Beavis and Butt-head Do America; The Preacher's Wife.*
Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Mars Attacks!; Beavis and Butt-head Do America.*
Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *I'm Not Rappaport; Swingers.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *101 Dalmatians; Beavis and Butt-head Do America; Daylight; Jerry Maguire; Jingle All the Way; Mars Attacks!; My Fellow Americans; One Fine Day; Ransom; Scream; Set It Off; Space Jam; The Preacher's Wife.*
Concourse Plaza—214 E. 161th St. (588-8800) *101 Dalmatians; Beavis and Butt-head Do America; Daylight; Jerry Maguire; Jingle All the Way; Mars Attacks!; Ransom; Scream; Space Jam; The Preacher's Wife.*
Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *My Fellow Americans; The Evening Star.*
Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *101 Dalmatians; Beavis and Butt-head Do America; Daylight; Jerry Maguire; Jingle All the Way; Mars Attacks!; Ransom; Scream; Set It Off; Space Jam; The Preacher's Wife.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *101 Dalmatians; Jerry Maguire; Mars Attacks!; My Fellow Americans; One Fine Day; The Evening Star.*
Brooklyn Heights—70 Henry St. (596-7070) *Jingle All the Way; Star Trek: First Contact.*
Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Beavis and Butt-head Do America; Daylight; The Preacher's Wife.*
Cobble Hill—265 Court St. (596-9113) *101 Dalmatians; Jerry Maguire; Mars Attacks!; The English Patient; The Preacher's Wife.*
Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Beavis and Butt-head Do America; Daylight; Michael Collins; Scream; The Preacher's Wife.*
Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Beavis and Butt-head Do America; Daylight; Scream; The Preacher's Wife.*
Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Daylight; The Evening Star; The Preacher's Wife.*
Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *101 Dalmatians; Daylight; Scream; Space Jam; The Preacher's Wife.*
Kingsway—Kings Hwy. at Coney Island Ave. (777-FILM#577) *Beavis and Butt-head Do America; Jerry Maguire; Mars Attacks!; My Fellow Americans; One Fine Day.*

D'ANGELO opened in 1958
D'ANGELO is back on 56th Street.
"for decades it served fine italian food"
LUNCH & DINNER
Complete Lunch $14.95
•*Daily Mon - Fri 12N - 3PM*•
Saturdays - Dinner only
242 W 56th St. (Bet B'way & 8th)
(212) 307-0700
Delightful, Delicious, D'ANGELO

STAGE Deli
New York's Most Famous
For Over Half A Century!
DELI / RESTAURANT / BAR
OPEN 7 DAYS 6 AM - 2 AM
834 7th AVENUE
(Bet. 53rd and 54th Sts.) N.Y.C.
Free Delivery To All Hotels
(212) 245-7850

Bombay Palace 30 West 52nd Street
"Makeover puts Bombay Palace at the forefront of Indian dining."
-Bob Lape, Crain's
Res: (212) 541-7777

Simply PASTA
A Nice Place to Mangia
120 W 41st Street
212 391 0805

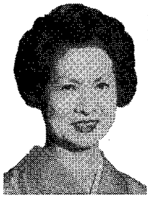
Scaletta
Ristorante
Exquisite Italian Cuisine
50 West 77th Street
New York City - 212-769-9191

STEAKHOUSE RESTAURANT
FRANKIE & JOHNNIE'S
Since 1926
Where Good Folks Meet And Eat!!
Famous for Steaks & Chops.
269 W 45th St off Eighth Ave.
Free Dinner Parking • 212-997-9494
Open For Lunch: Tues - Sat 12:2:30pm
19405 North Blvd 718-357-2444
163 14th St, Hoboken 201-659-6202

Trattoria Dopo Teatro
ANOTHER STAR ON BROADWAY
** Bob Lape, Crain's New York

RIGHT ON TARGET
**½ Sheldon Landwehr, N.Y. Post

125 W. 44th St., N.Y., N.Y. 10036
212-869-2849



FUMIKO HOSODA WELCOMES YOU!
"Dining at Shinbashi is spending an evening in Japan"
Shinbashi
JAPANESE RESTAURANT
280 Park Avenue on 48th Street,
(between Park and Madison), N.Y.C.
Reservations: 212-661-3915
ALSO VISIT Shinbashi-an
JAPANESE RESTAURANT
141 East 48th St., (between Lexington & Third)
New York City • Reservations: 752-0505

Vincenzo & Maria Lamanna's
ISLE of CAPRI
Family Owned For 41 Years
Northern and Southern Italian Cuisine
Grotto Downstairs for Private Parties
Enclosed Sidewalk Cafe
1028 Third Avenue at 61st Street
One Block North of Bloomingdale's
(212) 758-1902 (212) 223-9430

"Dishes that dazzle"
— Ruth Reichl, NY TIMES
JUDSON GRILL
LUNCH • DINNER
PRE/POST THEATER
PARTIES • EVENTS
152 W. 52ND ST. • BET 6TH AND 7TH AVE. • 212-582-5252

Ristorante Italiano
Montebello
4 Course Pre-Theatre Dinner $26.75
served from 5P.M. to 6:30 P.M.
Private Party Room
120 E. 56th St. (bet. Park & Lex.) 212-753-1447

Lundy Bros.
RESTAURANT
Private Rooms 40 - 200
Open Daily for Lunch and Dinner
718-743-0022

LUNCH
DINNER
SUPPER
228-8490
9TH & UNIVERSITY
GOOD FOOD & JAZZ
KNICKERBOCKER

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Jerry Maguire; My Fellow Americans; One Fine Day; The Preacher's Wife.*

Pavilion/Windsor—188 Prospect Park West, Brooklyn (369-0838) *Jingle All the Way; The Preacher's Wife.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Daylight; Romeo and Juliet; Set It Off; Space Jam.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *101 Dalmatians; Beavis and Butt-head Do America; Daylight; Jingle All the Way; Scream.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *101 Dalmatians; Beavis and Butt-head Do America; Daylight; Jerry Maguire; Jingle All the Way; Mars Attacks!; One Fine Day; Ransom; Space Jam; Star Trek: First Contact; The Crucible.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *Beavis and Butt-head Do America; Daylight; Jerry Maguire; Jingle All the Way; Mars Attacks!; Ransom; Scream.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *101 Dalmatians; Beavis and Butt-head Do America; Mars Attacks!; My Fellow Americans; Ransom; Space Jam; The Preacher's Wife.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *101 Dalmatians; Jingle All the Way; Mars Attacks!; Ransom; Scream; The Preacher's Wife.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *101 Dalmatians; Beavis and Butt-head Do America.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Daylight; Mars Attacks!; One Fine Day.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Daylight; Scream; The Preacher's Wife.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *101 Dalmatians; Beavis and Butt-head Do America; Jerry Maguire; Jingle All the Way; Mars Attacks!; One Fine Day; Ransom; Space Jam.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *101 Dalmatians; Beavis and Butt-head Do America; The Preacher's Wife.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *Space Jam; The Crucible; The English Patient.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (777-FILM#619) *Beavis and Butt-head Do America; Daylight; Jerry Maguire; My Fellow Americans; One Fine Day; Star Trek: First Contact; The Crucible.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Daylight; Scream; The Preacher's Wife.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Jerry Maguire; Jingle All the Way; My Fellow Americans; Scream.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *101 Dalmatians; Daylight; Jerry Maguire; Jingle All the Way; Ransom; Space Jam; Star Trek: First Contact; The Mirror Has Two Faces.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Looking for Richard; Michael Collins; Sleepers.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Daylight; Beavis and Butt-head Do America.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Beavis and Butt-head Do America; Daylight; Scream; The Preacher's Wife.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Jerry Maguire; Jingle All the Way; One Fine Day; Star Trek: First Contact; The Mirror Has Two Faces.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Ransom.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *101 Dalmatians; Beavis and Butt-head Do America; Jerry Maguire; Jingle All the Way; Mars Attacks!; Michael; One Fine Day.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *101 Dalmatians; Beavis and Butt-head Do America; Jerry Maguire; Jingle All the Way; One Fine Day; Space Jam.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *101 Dalmatians; Beavis and Butt-head Do America; Daylight; Jerry Maguire; Jingle All the Way; Mars Attacks!; My Fellow Americans; One Fine Day; Ransom; Scream; Space Jam; Star Trek: First Contact; The English Patient; The Preacher's Wife.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Out of the Inkwell: The Cartoons of Max and Dave Fleischer." 12/30: "Strong to the Finich: Popeye the Sailor." 1/1and 1/5: *Mr. Bugs Goes to Town* (1941). 1/4: "Scary Stuff" and "Educationals and Oddballs." 1/5: "Gadgets and Gags." 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $7.

Anthology Film Archives—12/31: *Charulata* (1964) and *The Middleman* (1975). 12/31 and 1/3: *Landscape in the Mist* (1988). 1/2: *George Melies I* (1898-1910) and *Merry Christmas Mr. Lawrence* (1983). 1/3: *Melies II* (1898-1910). 1/3-1/5: *Out of the Present* (1995). 1/4: *Melies III* (1898-1910), *Abigail's Party* (1977) and "Carolee Schneemann." 1/4 and 1/5: *A Personal Journey With Martin Scorsese Through the Movies* (1995). 1/5: "Films by Marie Mencken." 32 Second Ave., at 2nd St. (505-5181); $7.

Cinema Village 12th St—"Janus Films 40th Anniversary Film Festival." 12/30: *Smiles of a Summer Night* (1955) and *The Virgin Spring* (1959). 1/31: *Diabolique* (1954) and *Wages of Fear* (1963). 1/1: *Black Orpheus* (1960) and *The Spirit of the Beehive* (1973). 1/2: *Ugetsu* (1953) and *Street of Shame* (1956). 12/29 and 22 E. 12th St. (924-3363); $8.

A Different Light—1/5: *Written on the Wind* (1956). 151 W. 19th St. (989-4850); free.

Donnell Media Center—12/31: *The Magic Flute* (1975). 1/2: *The Man You Love to Hate* (1979). 20 W. 53rd St. (621-0619); free.

Film Forum—Through 1/10: Nicholas Roeg's *Walkabout* (1971). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center—(The Walter Reade Theater)— "Technicolor Dreams: Musicals by Minelli." 12/30 and 12/31: *Brigadoon* (1954) and *An American in Paris* (1951). 1/1 and 1/2: *Bells Are Ringing* (1960) and Gigi (1958). "Serious Comedy by Mario Monicelli." 1/3: *Cops and Robbers* (1951). 1/3 and 1/4: *Big Deal on Madonna Street* (1958). 1/4 and 1/5: *The Great War* (1959) and *A Passionate Thief* (1960). 1/5: *The Organizer* (1963). "Movies for Kids." 1/4 and 1/5: *Sleeper* (1973). 65 W. 65th St., plaza level (875-5600); $8.

Museum of Modern Art—"Recent Films from Germany." 12/30: *The Killer's Mother* (1996). 12/30 and 12/31: *The Caucasian Night* (1995). 12/31: *It's a Jungle Out There* (1995). "Born Yesterday: The Films of Judy Holliday." 12/30: *Bells are Ringing* (1960). 12/30 and 1/3: *The Solid Gold Cadillac* (1956). 12/31 and 1/2: *Full of Life* (1956). 1/2: *Born Yesterday* (1950) and *The Marrying Kind* (1952). 1/3: *It Should Happen to You* (1954). 1/3 and 1/4: Sequences from *Greenwich Village* (1944), *Something for the Boys* (1944) and *Winged Victory* (1944). 1/4: *Adam's Rib* (1949). "Left, Right, and Center: American Non-Fiction." 1/2: *Dealer Among Dealers* (1995). 1/3: *Louisiana Story* (1948) and "The March of Time," programs A and B. 1/4: "The March of Time," programs C and D. 1/5: "The March of Time," programs E and F. "Five Melodramas." 1/5: *So Young, So Bad* (1950) and *The Woman on the Beach* (1946). 11 W. 53rd St. (708-9480); $8.

Museum of Television & Radio—Through 1/5: "All Shook Up: Elvis Presley on Television." 25 W. 52nd St. (621-6710); $6.

Whitney Museum of American Art—"No Wave Cinema: 1978-87." 1/28–1/5: *A Suicide* (1985), *The Specialist* (1984), *Fingered* (1986), *Police State* (1987), *You Killed Me First* (1985) and *Salvation* (1987). 945 Madison Ave., at 75th St. (717-0723); $8.

theater

Ives's Romantic Idyll...Cinematic Clowns

Broadway

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward; lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Bring In 'da Noise, Bring In 'da Funk—George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing has transferred uptown. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Ann Reinking is suavely slinky with a demureness that oozes sex; Bebe Neuwirth does a scissors kick or two while maintaining her come-hither brand of snootiness. And James Naughton doles out dearly bought legal strategy like alms to an importunate beggar. Minimalism prevails. All is concise, calibrated, calculated, but nothing is stinted on. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. If Chicago in the twenties was like this, it was more fun than Periclean Athens. (Simon: 12/2/96) $47.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Richard Rodgers, 226 W. 46th St. (307-4100). 2 hrs. 30 mins.*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Previews
House of Love

Fresh from scripting sardonic patter for David Copperfield's don't-call-it-Vegas magic act, David Ives premieres a show all his own at Second Stage Theatre. *The Red Address*, a psychological mystery, explores the conflict between the public life and the private romance of an ordinary American businessman.

The Cocoanuts—In their early days, the Marx Brothers formed the habit of touring their farcical vaudevilles as live stage shows before committing them to film. Chelsea's American Jewish Theater, after successfully dusting off Irving Berlin and George S. Kaufman's original (1925) script for a knockabout farce about the Florida land boom—the basis for the movie that introduced the Marxes to Hollywood—and giving it its first professional New York revival in 61 years, moved the funny stuff uptown. $45 Tues.–Thurs., $47.50 Fri.– Sun. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *American Place Theatre, 111 W. 46th St. (239-6200). 2 hrs. 10 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $47.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring Nathan Lane as that sly guy Pseudolus. $60–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Sheena Easton as Rizzo. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

An Ideal Husband—His contemporary George Bernard Shaw excoriated the hypocrisies of Victorian England with bitingly logical wit, but the similarly minded Oscar Wilde occasionally found emotional empathy a more apt tool. Sir Peter Hall's acclaimed West End revival of this 1895 play, which uses a conventional plot of unmasked adultery to condemn soul-stifling British intolerance and self-deception, now has an American cast, which includes Stephanie Beacham, Kim Hunter, James Warwick, and Nicky Henson. $30–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Ethel Barrymore, 243 W. 47th St. (239-6200). 2 hrs. 45 mins.*

It's a Slippery Slope—Part five of Spalding Gray's peripatetic performance autobiography glides swiftly past the breakup of his marriage and attacks of claustrophobia, dwelling instead on after-50 fatherhood and the Zen-like beauty of an afternoon on the slopes. $30–$35. Sun. and Mon. at 7:30. Through 1/5. *Vivian Beaumont, Lincoln Center (239-6200).*

Juan Darién, A Carnival Mass—Julie Taymor and Elliott Goldenthal's vivid puppet pageant, retelling an Uruguayan folktale of a jaguar that is turned into a boy, and back again. $35–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/5. *Vivian Beaumont, Lincoln Center (239-6200).*

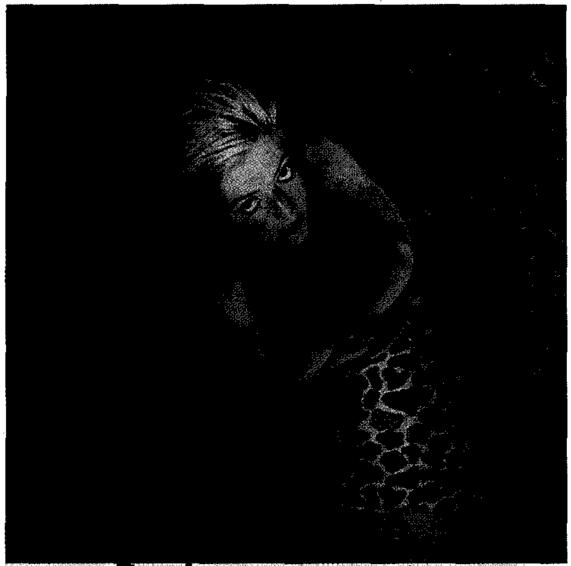
The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair*, the Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam*, featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Love Thy Neighbor—Jackie Mason, back on Broadway with a new one-man show of stand-up comedy. $37.50–$49.50. Tues.–Sat. at 8, Sun. at 3. *Booth, 222 W. 45th St. (239-6200). 2 hrs.*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Patti LuPone (*Evita*) as the great *monstre sacrée* herself. $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2. Christmas schedule: no performances 12/24 or 12/25, added shows 12/27 at 3, 12/29 at 3 and 8. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Photograph by Susan Cook.



Previews

Boy Toy

Shelly Mars's one-woman show 'Whiplash,' which debuted at the Kitchen last year, recaps the self-anointed tomboy's picaresque life's journey, hitchhiking through South America, resisting the advances of Elvis impersonators, and co-starring with Debbie Harry in 'Drop Dead Rock.'

Miss Saigon—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

Once Upon a Mattress—Sarah Jessica Parker plays the oversensitive royal in this musical version of Hans Christian Andersen's *The Princess and the Pea.* For insomniac luxury-lovers of all ages. $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 12/18/96. *Broadhurst, 235 W. 44th St. (239-6200).*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Present Laughter—A clever fellow, this Scott Elliott, but now he has gone too far. The director has taken Noel Coward's sleek, sophisticated comedy and staged it as the crassest farce. Garry Essendine, the fey, egocentric, matinee-idol hero, is doubtless modeled on the author himself, but Coward never fully emerged from the closet. It is not for Elliott to out one of his plays. Here the women are made shriller, sillier, or more predatory than called for, the men more effete, narcissistic, overtly homosexual. Frank Langella does ample justice to Elliott's Essendine: One wonders what he could have done with Coward's. (Simon: 12/2/96) $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/18/96. *Walter Kerr, 219 W. 48th St. (239-6200).*

The Rehearsal—As so often in Anouilh, this play's story is that of a pure young girl threatened or destroyed, of virtue betrayed by vice, and of vice getting it in the neck as well. The play is both a comedy full of witty lines and a drama bearing grave truths. So much turns on perfect direction, which Nicolas Martin doesn't manage here. Everything about this production misfires, starting with the performances of Roger Rees and David Threlfall. Then take Robert Brill's design, which turns a French chateau into a stable, and the miscasting of five actors out of seven. The play's French subtitle, "Love Punished," might seem to refer to the Roundabout's enthusiasm being punished by fate. (Simon:12/2/96) $50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2.Opened 11/21/96. *Roundabout, 1530 Broadway (869-8400).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs: 45 mins.*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94.) $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/2/94. Through 1/5/97. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Skylight—New York last saw that fine playwright David Hare in December, when Lincoln Center's short-lived production of *Racing Demon,* a drama about the current crisis of faith in the Church of England, seems to have proved somewhat too parochially British for American audiences. They shouldn't have that problem with this less polemical, more inward drama focusing on the reunion, after three years, of a wealthy restaurateur and a schoolteacher, discussing a love affair that may or may not have run its course. Don't miss the American stage debut of Michael Gambon, known to TV audiences here from Dennis Potter's *The Singing Detective* and the more recent PBS show *Maigret*—and to Sir Ralph Richardson simply as "the Great Gambon." $40–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale, 242 W. 45th St. (239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $35–$70. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Sunset Boulevard—Andrew Lloyd Webber's (mega-) musical adaptation of the Billy Wilder film masterpiece about a deranged Hollywood dinosaur and her reluctant boy toy. London's Elaine Paige (*Evita, Cats*) recently took over from Betty Buckley as Norma Desmond. $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Taking Sides—Ed Harris stars as an American Nazi-war-crimes investigator, sparring with suspect conductor Wilhelm Furtwangler (Daniel Massey) over the question *Is art neutral?* $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/17/96. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and Camelot—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank Wildhorn, which blend in seamlessly, alas. All the lyrics are by the once capable Leslie Bricusse, now given to such stuff as 'Paris is so sexy/ Riding in a taxi [texi?]/ Gives you apoplexy.' Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

The Waste Land—Fiona Shaw makes her American stage debut in this theatrical adaptation of T. S. Eliot's 1922 masterwork—"a pile of broken images." $35. Wed.–Sat. at 7:30 and 9, Sun. at 5 and 6:30. Through 1/5. *Liberty, 234 W. 42nd St. (279-4200). 35 mins.*

Off Broadway

Previews and Openings

Cloud Tectonics—A romantic urban fairy tale about a beautiful, pregnant hitchhiker in an L.A. flood. Written by José Rivera and directed by Tina Landau. $35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. In previews for a 1/5 opening. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Mummenschanz—The avant-garde mime troupe in a 25th-anniversary greatest-hits performance. $32. Thurs. and Fri. at 7:30, Sat. at 2:30 and 7:30. Through 1/4. *Alice Tully Hall, Lincoln Center (875-5050).*

Neat—Charlayne Woodard's portrait of coming of age in the civil-rights era. $32. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 1/9 opening. *Manhattan Theatre Club at City Center, 131 W. 55th St. (581-1212).*

The Red Address—David Ives's new play, mysterious but not magical, about the disjunction between an American businessman's public front and private romance. $32.50–$37.50. Tues.–Sat. at 8, Sat. at 2, and Sun. at 3 and 7. In previews. *Second Stage Theatre, 2162 Broadway, at 76th St.(239-6200).*

Scapin—Bill Irwin's fresh adaptation of Moliere's classic tale of a servant who is pulling all the strings. $50. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. In previews for a 1/9 opening. *Laura Pels at the Roundabout, 1530 Broadway, at 45th St. (869-8400).*

Now Playing

Americana—$20. Fri. at 8, Sat. at 7 and 9, Sun. at 7. *Theatre East, 211 E. 60th St. (838-9090).*

Beat: A Subway Cop's Comedy—Comic reminiscence of ten years on the beat, by John DiResta, who remains a New York City Transit cop. $20–$25. 12/18–1/12: Fri. at 9:30, Sat. at 5 and 9:30, Sun. at 5. Thereafter: Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Kaufman Theatre, 534 W. 42nd St. (279-4200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri, and Sat. at 7 and 10, Sun. at

4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Born to Sing!—It's dueling-divas time, ambitious-newcomer division, when a singing superstar has to choose between her own daughter and (gasp) a brash interloper to accompany her on the road in this new high-octane musical about backstage passions from the creators of 1983's pop-and-gospel-inflected *Mama, I Want to Sing.* $15–$35. Tues.-Sat. at 8, Sat. and Sun. at 3, Sun at 7. *Union Square Theatre, 100 E. 17th St. (505-0700).*

A Brief History of White Music—A new musical looking at white pop music from swing to the seventies. $40. Tues.–Sat. at 8:15, Sat. at 2:15, Sun. at 3:15 and 7:15. Christmas schedule: 12/24 at 8:15, 12/26–12/28 at 2:15 and 8:15, 12/29 at 3:15 and 7:15. *The Village Gate, 240 W. 52nd St. (307-5252).*

Cakewalk—I knew Lillian Hellman somewhat less than slightly, but enough to find her inwardly as well as outwardly of staggering undesirability. Why the genuinely appealing, 25-years-younger Peter Feibleman would have fallen in love with Lillian Hellman—even if he did know her since he was 10—is, frankly, beyond me. Still, in his well-written memoir *Lilly,* he makes this love affair that lasted till Hellman's death more credible than in his own stage version, *Cakewalk,* a fragmented, thin-textured piece. (Simon: 11/25/96) $40–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/5. *Variety Arts, 110 Third Ave. (239-6200).*

Cowgirls—What happens when a classical-music trio gets booked by mistake into a country-music palace and races frantically to accommodate its longhair style to a room where crewcuts predominate? About what you *A Night at the Opera* fans would imagine, probably. Mary Murfitt and Betsy Howie's new musical comedy of errors is directed by Eleanor Reissa. $29.50–$45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. Through 1/5. *Minetta Lane Theatre, 18 Minetta La. (420-8000).*

Evolution—A multidisciplinary rock-music extravaganza. $30; $10 student rush tickets available one hour before curtain for all performances. Wed.–Sat. at 8, Sat. and Sun. at 2. *Tribeca Performing Arts Center, 199 Chambers St. (346-8510).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

Family Values—A he said/she said comedy about a middle-aged Manhattan couple's mid-life breakup. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Irish Arts Center, 553 W. 51st St. (358-5174).*

Flying Karamazov Brothers—"Sharp Flats and Accidentals" brings slapstick, pratfalls, and the usual circus atmosphere to the Brothers' annual show. $10–$25. Tues.–Sun. at 7, Sat. at 2. Through 1/1. *New Victory Theater, 209 W. 42nd St. (239-6200).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $35–$40. Mon., Wed.–Fri. at 8, Sat. and Sun. at 7:30, Sat. at 10, Sun. at 3; food and drink available/optional. *Triad, 158 W. 72nd St. (799-4599).*

Full Gallop—This is the monodrama—I mean monofarce—about Diana Vreeland, the fearsome fashion arbiter, who for decades wielded style-making power from behind her desks at *Harper's Bazaar* and then *Vogue.* A whirlwind bearing aloft talented models, designers, and photographers, she was a scintillating wit and fabulous character in her own right and wrong. We are granted an hour and three quarters with a fabled monstre sacrée in her demonic digs as we listen to her recollect a chicly checkered past; pass canny judgment on people and fashions and life; conduct uproarious dialogues with her skeptical French secretary, Yvonne, over the intercom; and hobnob telephonically with the luminaries of international society. As sublimely performed by Mary Louise Wilson—whose makeup, utterance, and demeanor fit Vreeland to a tee—this is the highest hilarity, the Everest of camp. Hear Miss Wilson say, "You can't destroy Europe; you can't even nick it," or "We allowed a splash of bad taste—no taste is what I am against," and you will feel transported into Thalia's lap. (Simon: 10/14/96.) $37.50–$40. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Godspell—The first all-black production of Stephen Schwartz's 1971 rock opera. $25. Thurs. and Fri. at 7:30, Sat. and Sun. at 3 and 7. Opened 12/13/96. *Victoria Theatre, 235 W. 125th St. (769-8183).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. and Thurs. at 2, Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

Howard Crabtree's When Pigs Fly—One of this year's more melancholy theater trends is the posthumous musical. Like *Rent* composer Jonathan Larsen, costumer and musical "conceiver" Howard Crabtree passed away in June, days after completing work on his latest backstage-comedy revue. But the show, as developed by Mr. Crabtree with Dick Gallagher and Mark Waldrop, goes on. $40. Mon.–Thurs. at 8, Fri. and Sat. at 7 and 10. Thanksgiving week: Mon.–Wed. at 8, Fri. and Sat. at 7 and 10, Sun. at 3. Christmas schedule: no performance 12/24, added show 12/29 at 3. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Late Night Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $25–$32.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church, 308 W. 46th St. (279-4200).*

The Lucky Chance—Jean Cocteau Rep performs Aphra Behn's Restoration comedy, twisting marriage and commerce into a seemingly hopeless tangle. $24. Thurs.–Sat. at 8, Sun. at 3. Through 2/9. *Bouwerie Lane Theatre, 330 Bowery at Bond St. (677-0060).*

Magic on Broadway—Like it says, performed by illusionist and prestidigitator Joseph Gabriel. $30–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lamb's Theatre, 130 W. 44th St. (997-1780).*

Making Porn—A play about the gay porn industry starring real-life porn stars Blue Blake and Ryan Idol. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Actors' Playhouse, 100 Seventh Ave. South (239-6200).*

Matty—A one-man show about baseball star Christy Mathewson, written and performed by Eddie Frierson. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lambs Theatre, 130 W. 44th St. (239-6200).*

The New Bozena—A "slacker vaudeville," or grunge clowns. $25–$27.50. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 3. *Cherry Lane Theatre, 38 Commerce St. (239-6200).*

Nine Armenians—An intimate portrait of three generations of an Armenian family by Leslie Ayvazian. $45. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. Through 1/12. *Manhattan Theatre Club at City Center, 131 W. 55th St. (581-1212).*

No Way to Treat a Lady—The York Theatre Company presents Douglas J. Cohen's sixties musical thriller about a publicity-crazed actor and the cat-and-mouse game he plays with the law and the ladies. $30–$35. Wed. and Sat. at 2:30 and 8, Thurs. and Fri. at 8, Sun. at 2:30. *Theatre at St. Peter's Church, 54th St. and Lexington Ave. (935-5820).*

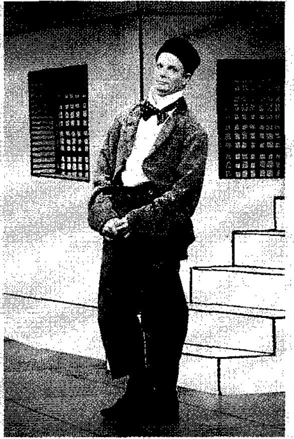
O Solo Mio Festival—Two autobiographical shows by Emmett Foster and one by Dael Orlandersmith, run in repertory. $25. Call box office for schedule info. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Old Wicked Songs—Jon Marans's Pulitzer Prize–nominated play about an emotionally frozen young pianist and the old master who thaws him out. $42.50. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade, 2162 Broadway, at 76th Street (580-1313).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Previews

Scapin Escapade



If Charlie Chaplin read Molière, he undoubtedly would have found a kindred spirit in the playwright's 1671 *Scapin,* a swiftly written confection laced with lies, trickery, and multiple weddings. Modern audiences will have to content themselves with Bill Irwin's new adaptation, a self-conscious send-up of silent clowns, now in previews at the Roundabout Theatre. The 1996 *Scapin,* starring, directed by, and adapted (with Mark O'Donnell) by Irwin himself, splices Little Tramp baggy trousers, Keystone Cops chase scenes, Keatonesque pratfalls, and the sounds of an old-time Würlitzer piano, played by a red-suited Mad Hatter, into Molière's original script. The structure remains the same—servants outwitting both their masters and themselves—but Irwin has added multiple meta-touches. "The play takes place in the street in front of people's houses because the productions couldn't afford to go inside," Irwin says. The set is a three-dimensional sketch of a street scene. When the inevitable identity crises are cleared up, the piano player deploys a placard that reads: UNBELIEVABLE COINCIDENCE! When one of the young lovers goes on a little too long about his marital plight, another sign drops: EXPOSITION. Irwin says Molière himself pointed the way: "Even in the historical French, there are lines that translate as 'Here comes my son,' and scenes poking fun at the way a play goes. It just seems like he had his tongue in his cheek." For the final piece of self-commentary, Irwin and O'Donnell stole a line from *La Comtesse* (which Molière wrote right after *Scapin*), a four-word explanation for plot points ranging from Scapin's miraculous recovery to an unlikely coupling: "A comedy requires it." ALEXANDRA LANGE

Photograph by Joan Marcus.

Radio Gals—A comic musical about an Arkansas music teacher who, in defense of freedom of the airwaves, the First Amendment, and other American stuff, defies the big broadcasting boys by operating a radio station out of her living room. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *John Houseman, 450 W. 42nd St. (239-6200).*

Six Characters in Search of an Author—Pirandello's revolutionary work, revived by the Jean Cocteau Repertory. $24. Tues.–Sat. at 8, Sun. at 3. *Bouwerie Lane Theatre, 33 Bowery (677-0060).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$42.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Tooth of Crime (Second Dance)—Vincent D'Onofrio stars in this revamped version of Sam Shepard's 1972 *The Tooth of Crime,* taking on Shepard's leather-clad rock recluse for the nineties. Music by T-Bone Burnett. $37.50–$45. Tues., Thurs.–Sat. at 8, Wed. at 7, Sat. at 2, Sun. at 3 and 7:30. Opened 12/22/96. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(279-4200).*

Warp—A multimedia science-fiction epic, featuring every fantasy you've ever had about ruling the fifth dimension. $35. Tues.–Fri. at 8, Sat. at 5 and 9, and Sun. at 3 and 7. Through 1/5. *Theatre at St. Clement's, 423 W. 46th St. (279-4200).*

Off-Off Broadway

Balaganchik—Alexander Blok's Russian avant-garde-dance-theater work. $15. Thurs.–Sun. at 7:30, Sun. at 3. Through 1/12. *LaMaMa E.T.C., 74A E. 4th St. (475-7710).*

Beyond Born to Rhumba!—A musical set in the sinful Rivioli nightclub in pre-Castro Havana. $25. Thurs. and Fri. at 8, Sat. at 7, Sun. at 3. *Duo Theatre, 62 E. 4th St. (598-4320).*

Bound To Rise—A Gilded Age musical about the difference between rich and poor. $15. Thurs.–Sat. at 8, Sun. at 3. Through 1/26. *Medicine Show, 552 W. 53rd St. (262-4216).*

Cravings/My Heinous Life—Two new gay musicals. $15, or $25 for the Sunday double-feature. Call for schedule info. *Kraine Theatre, 85 E. 4th St. (332-9909).*

Desire Under the Elves—A new comedy of forbidden love in Santa's Workshop. $15. Thurs.–Sat. at 8, Sun. at 3 and 7. Through 1/19. *Sanford Meisner Theater, 164 Eleventh Ave., at 22nd St. (206-1764).*

Faith Healer—Brian Friel's 1979 play. $12. Wed.–Sat. at 8. *John Montgomery Theatre, 134 W. 26th St. (627-7076).*

Flipping My Wig—Charles Busch's latest. $28. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. *WPA Theatre, 519 W. 23rd St. (206-0523).*

The Funny Old Bird—The Fabulous Giggin' Brothers' new New England comedy. $12. Thurs.–Sat. at 8, Sun. at 3 and 8. Through 1/12. *LaMaMa E.T.C., 74A E. 4th St. (475-7710).*

Message to Michael—A quest for love through the pick-up scenes of modern gay culture, by Tim Pinckney. $15. Tues.–Sat. at 8, Sun. at 3. *Theatre Off Park, 224 Waverly Place (627-2556).*

Monograms—Susan Mach's stage biography of Oregon poet Hazel Hall. $10. Thurs.–Sat. at 8, Sun. at 3. Through 1/5. *Theater for the New City, 155 First Ave., at 10th St. (254-1109).*

Mr. Pim Passes By—A. A. Milne's pre-*Pooh* comedy. $12. Wed. at 7, Thurs.–Sun. at 8. *Mint Theatre, 311 W. 43rd St., 5th floor (315-9434).*

Permanent Brain Damage: (Risk It! Risk It!)—Richard Foreman's new comedy. $10–$15. Thurs.–Sat. at 8, Sun. at 3. *Ontological Theater, 131 E. 10th St. (533-4650).*

Thoughts Modern—A festival of short plays by Gilbert Girion, Matt Ames, Shawn B. Hirabayashi, and others. $10, $20 for the festival. Tues.–Sat. at 8, Sun. at 3. Through 1/5. *One Dream, 232 W. Broadway, at N. Moore St. (274-1450).*

Whiplash—Shelly Mars's "Tale of a Tomboy." $15. Wed., Thurs., and Sun. at 8:30, Fri. and Sat. at 8:30 and 10:30. Starts 1/8. *Grove St. Playhouse, 39 Grove St. (631-1000).*

Performance
Shipboard Romance

Ready for a game of musical crowns, tales of lost love, and a bevy of beauties in identical outfits? The New York Gilbert & Sullivan Players take the stage at Symphony Space, presenting *The Gondoliers* through January 5 and *The Pirates of Penzance* January 9 to 19. Call 864-5400 for tickets.

Photograph by Lee Snider.

HURRICANE ISLAND
LUNCH • DINNER
"Lobsters that are meaty, sweet, juicy and flavorful, and reasonably priced."
New York Times,
FOR PEOPLE WHO ONLY EAT LOBSTER IN MAINE - THE BEST!
1303 Third Ave at 75th St. • 717-6600

SOHO KITCHEN AND BAR
100 WINES BY THE GLASS
FLIGHTS OF WINE
21 DRAUGHT BEERS
VARIETY VALUE
TONY GOLDMAN, PROPRIETOR
103 GREENE STREET
NYC. NY 10012
212 925-1866

LA VERANDA
Theater Goers Haven
Dine In Elegance At Moderate Prices
One Of The Best Italian Restaurants
In New York
FREE PARKING NEXT DOOR 5 PM TO 1 AM
163 W 47th St Res: (212) 391-0905

★ ★ ★ N.Y. TIMES
"One of the Best
Spanish Kitchens in N.Y.C."
Lunch • Dinner • Cocktails
226 Thompson St. 475-9891
(in Greenwich Village)
Rincon De España

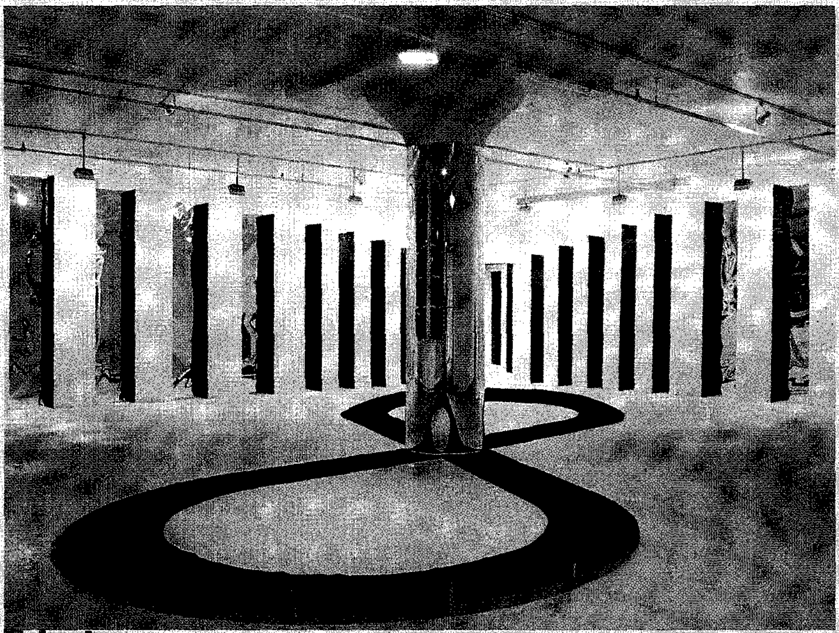
Complete dinner $29. Mon.-Fri.
★★★..."Extraordinary food"... Bob Lape, Crain's
TROPICA
Bar and Seafood House
MetLife Building, 45th/Park, 867-6767

AKBAR
7 Days Lunch & Dinner
Finest Indian Cuisine in New York
Featuring Live Tarot Card Readers
And Psychics Nightly
475 PARK AVE AT 57TH ST. • 838-1717

PIG 'N' WHISTLE
IRISH PUB
Renowned for fresh salmon with horse radish crust, steaks, pasta and daily fresh seafood.
CASUAL DINING • LUNCH • DINNER
SNACKS • COCTAILS
OPEN 11:30am - 4:00am
PIG 'N' WHISTLE • ORIGINALITY AT ITS VERY BEST!
165 W 47th St. (6th & 7th Aves.) • NY 10036 • (212) 302-0112

art

Cézanne Catalogue Raisonné...Jeff Nelson



Talent All too often, a gallery's architecture dictates its exhibitions. For Jeff Nelson, however, the space liberated his imagination rather than confining it: His sculptures, like the figure-eight racetrack (above) or a revolving door set into a corner, refer to the tracking of movement. At Greene Naftali, Inc., 526 West 26th Street; through February 2.

Galleries

Solos

Madison Avenue and Vicinity

Varujan Boghosian—Collages and constructions from the past five years; through 1/18. Berry-Hill, 11 E. 70th St. (744-2300).

Tony Fitzpatrick—Recent drawings that reflect the artist's views on drugs and drug culture, and etchings on the subject of magic; through 1/18. Baumgold, 128 E. 72nd St. (861-7338).

Suzan Frecon—Recent abstract watercolors; through 1/11. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

Ilka Gedo—Self-portraits, in paintings, drawings, and pastels; through 1/31. Gat, 1100 Madison Ave. (327-0441).

Jörg Immendorff—"The Rake's Progress," a series of paintings begun by the artist in 1994 following a commission to design the sets for the Igor Stravinsky opera in Salzburg, in which he depicts himself as William Hogarth's parody of John Bunyan's exemplary Christian; through 1/11. Werner, 21 E. 67th St. (988-1623).

Chris Pfister—Paintings of city freeways and country highways based on the artist's photographs taken during his travels around the country; through 1/18. Winston Wächter, 111 E. 65th St. (327-2526).

Horace Pippin—A selection of paintings by the self-taught African-American artist who died in 1946; through 1/9. Dintenfass at Salander-O'Reilly, 20 E. 79th St. (581-2268).

William Trost Richards—Marine and landscape oils, drawings, and watercolors; through 1/11. Beacon Hill, 980 Madison Ave. (734-3636).

57th Street Area

Peter Alexander—New paintings and works on paper depicting palm trees and scenes from erotic films; through 1/4. McGrath, 20 W. 57th St. (956-3366).

Richard Baker—Small-scale paintings of recognizable objects in improbable settings; through 1/11. Washburn, 20 W. 57th St. (397-6780).

David Bierk—Landscape paintings that refer to works by Bierstadt, Church, and other Hudson River School artists; through 1/11. Associated American Artists, 20 W. 57th St. (399-5510).

Robert Bordo/Elizabeth Bishop—Abstract paintings inspired by memory and nature/Rare works on paper by the poet (1911–1979), of landscapes and interiors executed during her years in New York, Key West, and Brazil; through 1/4. De Nagy, 724 Fifth Ave. (262-5050).

Gordon Cook—Paintings and sculptures based on stick figures the artist made for his daughter a year before his death in 1985; 1/3–2/1. Schmidt-Bingham, 41 E. 57th St. (888-1122).

Robert Cottingham—*American Alphabet*, a painting composed of 26 panels, each of which depicts a letter in the alphabet as drawn from the architectural detail or signage of downtowns throughout the United States; through 1/4. Forum, 745 Fifth Ave. (355-4545).

David Dewey—Watercolors that depict the effects of light on the traditional clapboard houses and lighthouses of New England; 1/4–30. Tatistcheff, 50 W. 57th St. (664-0907).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Jim Dine—Nine large mixed-media paintings from the series "North" that depict crows, hearts, owls, and skulls; through 1/11. PaceWildenstein, 32 E. 57th St. (421-3292).

Andy Goldsworthy—Drawings, photographs, and installations that evoke winter and cold, among them a series of "snowball" drawings paired with photographs in order to show the site from which he gathered the snow; through 1/4. Galerie Lelong, 20 W. 57th St. (315-0470).

Tapfuma Gutsa—Sculptures that use wood, stone, pigment, and found objects, by a Zimbabwean artist; through 1/2. Reece, 24 W. 57th St. (333-5830).

Alex Katz—Recent small-scale portraits painted on metal cutouts; through 1/4. Miller, 41 E. 57th St. (980-5454).

Alfonso Ossorio/Federico Castellon—The artist's Surrealist paintings and works on paper from 1939 to 1949/Surrealist drawings from the thirties. Through 1/18. Rosenfeld, 24 W. 57th St. (247-0082).

Leon Polk Smith—Paintings from the nineties that continue the artist's exploration of line and color; through 1/31. McCoy, 41 E. 57th St. (319-1996).

Gretchen Dow Simpson—Recent paintings and prints that depict New England landscapes and interiors; through 1/4. Ryan, 24 W. 57th St. (397-0669).

Susana Solano—Recent large-scale steel sculptures by a Spanish artist; though 1/14. McKee, 745 Fifth Ave. (688-5951).

George Wexler/Ana Maria Nicholson—Realist paintings of landscapes in and around the artist's home in New Paltz, New York/Holographic portraits of Philip Johnson, Philippe de Montebello, Keith Haring, and others; through 2/1. Fischbach, 24 W. 57th St. (759-2345).

Zao Wou-Ki—An exhibition of the artist's abstract ink paintings from 1982 to the present, honoring his friendship with the art dealer Pierre Matisse; through 1/20. Krugier, 41 E. 57th St. (755-7288).

SoHo and TriBeCa

William W. Adkins—Drawings of patents for the artist's own inventions; through 2/1. Ricco/Maresca, 152 Wooster St. (780-0071).

Cristian Alexa/Nina Katchadourian—Photographs documenting the artist's recent work, *The Purloined Letter*, in which he covered U. S. Mail postal boxes with brown paper wrappings and an installation utilizing the main staircase and an elevator in the gallery/A 40-foot replica of the the World Trade Center constructed from postcards, and other works. Through 1/11. Martz, 580 Broadway (334-3348).

Sharon Butler—Paintings that mix fragments of landscape with monochromatic fields of color; through 1/12. Z, 70 Greene St. (966-8836).

Deborah Butterfield—Recent life-size sculptures of horses in unique bronze or found metal; through 1/18. Thorp, 103 Prince St. (431-6880).

McWillie Chambers/Eric Rhein—Paintings that depict young, mostly nude men posing in the bucolic

Photograph by Jason Schmidt.

outdoors or engaged in intimate activity indoors/Delicately woven sculptures of bronze, silver, and gold-filled steel wire; 1/4–25. Grand Salon, 83 Grand St. (226-1861).

Mat Collishaw—An installation that explores human interference in natural life through the use of a mirror and two video projections inspired by scientific experiments on animals; through 1/11. Bonakdar, 130 Prince St. (925-8035).

Stan Douglas—Black-and-white photographs from the projects *TV Spots* (1988), *Monodramas* (1991), and *Subject to a Film: Marnie* (1989/96), and two early installations; through 1/25. Zwirner, 43 Greene St. (966-9074).

Helen Frank—New York City views in oil on paper and etchings; through 1/11. Ingbar, 568 Broadway (334-1100).

Suzan Frecon—Recent paintings that continue the artist's exploration of the basic properties of ancient pigments; through 1/11. Markey, 55 Vandam St. (627-4446).

Felix Gonzalez-Torres—The first New York showing of a large-scale curtain work made a year and a half before the artist's death in 1994; 1/3–25. Rosen, 130 Prince St. (941-0203).

Paddy Hamilton—Paintings from the artist's "Global Skin Tone" series whose manufactured hues represent the skin colors of different races; through 1/25. API, 470 Broome St. (343-2599).

Christopher Lea—Monochromatic paintings on paper; through 2/1. Bungert, 225 Lafayette St. (925-0200).

Jason Martin/Ligorano-Reese—Paintings by a London-based artist that are created from one continuous brushstroke/A video installation titled *Steel Nipples* that addresses the politics of care and compassion in American society. Through 1/11. Cristinerose, 395 Broadway (431-1862).

John Olsen—Large-scale sculptures based on natural forms, such as an armadillo's shell, and charcoal drawings made in the sauna; through 1/11. DCA, 420 W. Broadway (334-3331).

Peter Plagens—Recent abstract paintings and collages from the seventies to the present; through 1/11. Hoffman, 429 W. Broadway (966-6676).

Liisa Roberts—A film installation entitled *Trap Door* that uses four 16-millimeter film projectors and four large screens to explore the structure of images and the way in which they define experience; 1/4–2/1. Lehmann Maupin, 39 Greene St. (965-0753).

Kenny Scharf/Charles Arnoldi—New sculpture/New monotypes. Through 1/25. Cowles, 420 W. Broadway (925-3500).

Kenny Scharf—New paintings; through 1/25. Shafrazi, 119 Wooster St. (274-9300).

Charles Searles—Painted wood sculptures; through 1/7. Kelly, 591 Broadway (226-1660).

Sergio Vega—An installation titled *Holy Parrot* on the subject of parrots and their iconology; through 1/11. Basilico, 26 Wooster St. (966-1831).

Cristina Vergano—Paintings of classical figures set against vivid monochromatic backgrounds; through 1/11. Woodward, 476 Broome St. (966-3411).

Other

Adrian Schiess and Beat Streuli—Installations of projected images by both; through 2/2. New York Kunsthalle, 210 E. 5th St. (529-5691), Wed.–Sat. 12–6.

Nancy Bowen—Sculptures whose organic forms are derived from human anatomy and other natural sources; through 1/11. One Great Jones, 1 Great Jones St. (460-8456).

Ellen Cantor—A large, site-specific wall drawing and a video work; through 1/12. XL, 504 W. 22nd St. (462-4111).

Roz Chast—Ink and watercolor paintings for the cartoon series "Strange Matter" which appears regularly in the New York Academy of Sciences's magazine *The Sciences*; through 1/10. New York Academy of Sciences, 2 E. 63rd St. (838-0230), Mon.–Fri. 10–5.

Julia D'Amario—Mixed-media paintings that depict animals on the Endangered Species list within abstracted renderings of their environments; through 1/18. McKinney, 526 E. 11th St. (677-7807).

Stephen DiCillo/Julie Langsam—Paintings in which images of furniture are set against fabric-inspired patterns/Images of women from popular magazines of the fifties collaged into dreamlike painted scenarios. Through 1/26. Clementine, 526 W. 26th St. (243-5937).

Ellsworth Kelly—Seven new paintings on shaped canvases by this artist who is currently the subject of a retrospective at the Solomon R. Guggenheim Museum; through 1/19. Marks, 1018 Madison Ave. (861-9455).

KK Kozik—Paintings of figures in surreal interiors and landscapes; through 1/12. Maynes, 535 W. 20th St. (741-3318).

Helmut Middendorf—Paintings whose appropriated images from illustrations, prints, photographs, and journals create conglomerations of metaphors alluding to Surrealism, Dada, and the Bauhaus; through 1/10. Nosei, 530 W. 22nd St. (741-8695).

Jeff Nelson—A sculptural installation that incorporates the gallery's architecture to suggest structures involved in the trafficking of movement, among them a figure eight-race track that embraces the gallery's column and a revolving door squeezed into a corner; through 2/2. Greene Naftali, 526 W. 26th St. (463-7770).

Robert Overby—A survey of paintings, drawings, and sculpture by this Los Angeles artist who died in 1993 and was best known for his graphic design work; through 1/12. Fredericks, 504 W. 22nd St. (633-6555).

Ulf Rollof/John Schabel—A sculpture in which a Swedish pine log is coated in sap-derived soap and mechanically rotated on a steel pipe so that the runoff sap and soap gather on paper positioned beneath the log/Photographs that depict people traveling in airplanes as seen through windows from the outside; through 1/12. Morris Healy, 530 W. 22nd St. (243-3753).

William Wood—Black-and-white paintings whose grisaille effects evoke early photographs; through 1/31. Kirkland, 504 W. 22nd St. (627-3930), Wed.–Sat. 11–6, Sun. 12–5.

Group Shows

Madison Avenue and Vicinity

Avanti—22 E. 72nd St. (628-3377). Painting, sculpture, and photography by Ahern, Crash, Daze, others; through 1/11.

CDS—76 E. 79th St. (772-9555). Works by first generation Latin American artists such as Torres-Garcia, Rivera, Vargas, others; through 1/31.

Knoedler—19 E. 70th St. (794-0550). "The Rise of the Art World in America: Knoedler at 150," with works by Braque, Cezanne, Manet, others; through 1/12.

Stone—113 E. 90th St. (988-6870). Furniture designed by Antonio Gaudi and Joan Busquets; expressionistic paintings by Philip Sherrod; through 1/31.

York—21 E. 65th St. (772-9155). Californian painting over the past century and a half, including works by Bierstadt, Nahl, Zorach; through 1/10.

57th Street Area

Baron/Boisanté—50 W. 57th St. (581-9191). Projects by Baechler, Bolande, Byron, Vital; through 1/18.

Emmerich—41 E. 57th St. (752-0124). Recent works by Al Held, Jules Olitski, and Judy Pfaff; through 1/18.

Equitable—787 Seventh Ave. (554-4818). Ten African-American women sculptors, including Catlett-Mora, Chase-Riboud, and Lewis; through 1/11.

Goodman—41 E. 57th St. (977-7160). Works by gallery artists, including Baumgarten, Boltanski, Horn, Richter, Wall, others; through 1/4.

Helman—20 W. 57th St. (245-8888). Small works by Lichtenstein, O'Keeffe, Yamamoto, others; through 1/25.

SoHo and TriBeCa

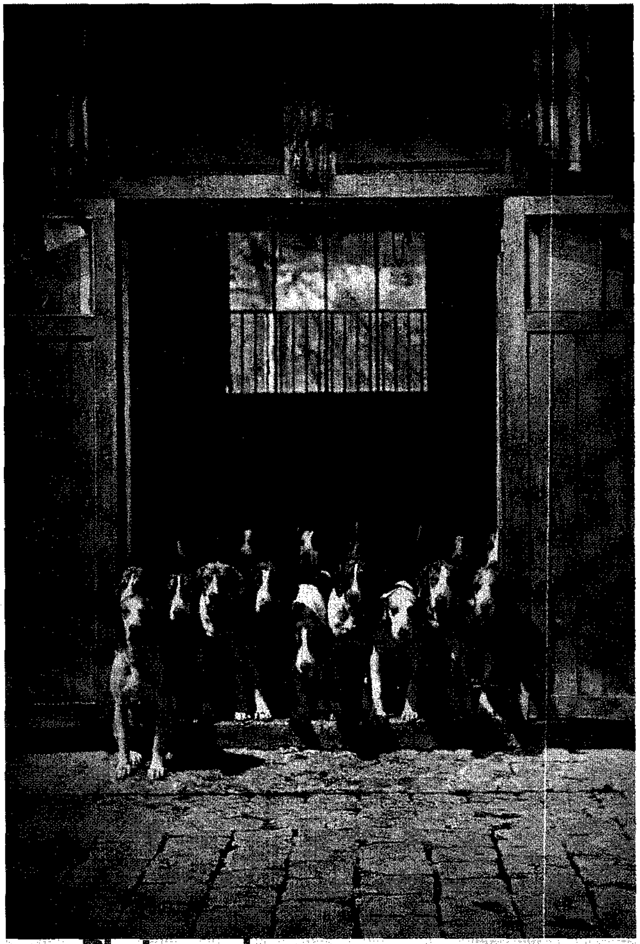
Art in General—79 Walker St. (219-0473). Works by Darrel Ellis in the sixth floor gallery, through 2/25; a distillery installation by Dan Mihaltianu, through 1/1.

Brownstone—39 Wooster St. (334-3455). Recent British and American painting and photography, with works by Davies, Grayson, Marsden, and Wright; through 1/11.

DevenGolden—16 Mercer St. (334-3124). Works on paper by Craven, Reisman, others; through 1/18.

Goldstein—39 Wooster St. (431-0314). Works by Richardson, Von Mallinckrodt, Siegel; through 1/11.

Gorney—100 Greene St. (966-4480). Works by McCarthy, Noble, Ruppersberg; through 1/11.



Photography

Paint-by-Photo

Eakins and Bonnard made their own photographic studies for paintings; others, Corot among them, borrowed from the images of anonymous photographers. A small survey of photographs produced specifically for painters gives credit where it's due. At Julie Saul Gallery, 560 Broadway; through January 11.

Photograph courtesy of Julie Saul Gallery.

Knowlton—568 Broadway (966-2625). Painting, sculpture and photography that uses and critiques toys; through 1/25.

Lombard/Fried—470 Broome St. (334-5060). "The Experimenters," with works that have a scientific bent by Acconci, Antoni, Lewandowsky, Schumann, Roth, Thek, others; through 1/18.

Marcus—578 Broadway (226-3200). Works by Butter, Conner, Connor, Ess, François, Larmon, and other gallery artists; 1/4–2/1.

Radix—462 Broome St. (431-7738). Twenty abstract painters, including works by Greaves, Walker, others; through 1/25.

TZ'Art—28 Wooster St. (966-9059). Five young British artists, including works by Fairhurst, Ofili, Quinn, others; through 1/11.

Other

Cooper—534 W. 21st St. (255-1105). Works by Borofsky, Gober, others; through 1/5.

Hearn—530 W. 22nd St. (727-7366). Paintings, sculpture, ceramics, and furniture by Baines, Heilmann, and Keister; through 1/12.

Rotunda—33 Clinton St. (718- 875-4047). Works by Brooklyn-affiliated artists, including Galbis, Hill, Mendelsohn, others; through 1/4.

Photography

Ansel Adams—Vintage prints; through 1/11. Danziger, 130 Prince St. (226-0056).

Juan Carlos Alom—Photographs of human hands, heads, and bodies, which symbolize the Cuban-born photographer's search for human value within the superstitious and ritualistic subject matter of Cuban culture; through 2/1. Throckmorton, 153 E. 61st St. (223-1059).

Jill Freedman— Black-and-white photographs of the circus, police, and Ireland; through 1/11. Witkin, 415 W. Broadway (925-5510).

Lynn Geesaman—Landscapes taken in the South of France, Southern California, and the southeastern U.S.; through 1/11. Richardson, 560 Broadway (343-1255).

ICP—1130 Fifth Ave. (860-1777). Works by Clarence White's students, including Bourke-White, Lange, Gilpin, others; photographs of Hong Kong by Masahiko Yamashita; through 1/12.

ICP Midtown—1133 Sixth Ave. (768-4682). Liverpool photographed by Tom Wood, and road trips chronicled by Linda McCartney; photographs by Adams, Michals, Siskind, others, celebrating the twenty-fifth anniversary of the Light Gallery; through 2/9.

Jean Kallina—Photographs of interiors; through 1/19. Benrubi. 52 E. 76th St. (517-3766).

Klagsbrun—80 Mercer St. (925-5157). Women photographers from the last twenty years, with works by Goldin, Reicheck, Weems; through 1/18.

Jill Krementz—Photographs of writers at their desks; through 1/4. Staley-Wise; 560 Broadway (966-6223).

Lino Mannocci—Postcards of tourist sights, from Italian resorts to New York City; through 1/14. Saul, 560 Broadway (431-0747).

Duane Michals—Black-and-white photographs and accompanying texts that pay homage to Walt Whitman; through 2/1. Janis, 110 W. 57th St. (586-0110).

Morthland—225 Tenth Ave. (242-7767), Wed.–Sun. 12–6. The gallery's inaugural exhibition features vintage and contemporary photographs, among them abstractions, photograms, light drawings, X-rays, and chance oddities; through 1/12.

Jeanne Moutoussamy-Ashe—A retrospective of the artist's work, including images of her late husband Arthur and African-Americans throughout the country; through 1/22. 670 Broadway (777-3051).

Newseum/New York—580 Madison Ave. (317-7596); Mon.–Fri. 8:30–5:30 and Sat. 10-5; free. "60 Years of *Life*: Photographs That Changed the World," with works by 62 photographers; through 2/15.

PaceWildensteinMacGill—32 E. 57th St. (759-7999). Photographs by Lisette Model and Diane Arbus; through 1/11.

Fawn Potash—Photographs of old books and magazines; through 1/18. Gallery 292, 120 Wooster St. (431-0292).

Saul—560 Broadway (431-0747). Nineteenth-century photographs made as studies to aid painters; through 1/11.

White Columns—154 Christopher St. (924-4212). Portraits of women, with works by Fowler, Gaskell, Shafir, others; through 1/12.

White Columns—154 Christopher St. (924-4212). Contemporary portraits by Courville, Shafir, others; through 1/12.

Museums

Alternative Museum—"The Luminous Image: An Exhibition of Illuminated Photography." Works by 21 photographers, among them Dennis Adams, James Casebere, Alfredo Jaar, Doug & Mike Starn, and Ted Victoria; through 1/4/97. 594 Broadway (966-4444), Tues.–Sat. 11–6, contribution suggested.

American Craft Museum—"Michael Lucero: Sculpture 1976–1995." A survey of the artist's whimsical sculptures, many of which combine ceramic elements with found objects; through 2/16/97. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

American Museum of Natural History—"Leonardo's Codex Leicester: A Masterpiece of Science." On loan from William H. Gates III, the only manuscript by Leonardo da Vinci still in private hands combines drawings and text to explain the whole of nature; through 1/1/97.... "Okavango: Africa's Last Eden." Large-format color photographs taken in the Okavango Delta of Botswana, Africa, by wildlife photographer Frans Lanting; through 1/5/97. . . . "Purposeful Traveler: Titian Ramsay Peale (1799–1885)." Paintings, illustrations, photographs, and memorabilia by and about the nineteenth-century artist/naturalist Titian Ramsay Peale, who was the youngest son of the Philadelphia painter Charles Willson Peale; through 2/28/97. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Asia Society—"Contemporary Art in Asia: Traditions/Tensions." A survey of works by contemporary artists from India, Indonesia, the Philippines, South Korea, and Thailand organized by the Asia Society and presented simultaneously at the Queens Museum of Art and the Grey Art Gallery & Study Center; through 1/5/97. . . . "The Grand Tour: Photographs by Guy Weill"; through 1/26/97. 725 Park Ave. (288-6400), Tues., Wed., Fri. and Sat. 11–8, Sun. 12–5; $3, $1 students and seniors, free Thurs. 6–8.

Bard Graduate Center for Studies in the Decorative Arts—"The Brilliance of Swedish Glass, 1918–1939: An Alliance of Art and Industry." A survey focusing on the leading artists of the period between the world wars and the aesthetic and technical innovations that established the Swedish glass industry; through 2/2/97. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 seniors and students.

Bronx Museum of the Arts—"Artist in the Marketplace: Sixteenth Annual Exhibition." Works by 36 emerging artists living in the New York metropolitan area; through 2/16/97. . . . "Petrona Morrison and Veronica Ryan: Sculptural Works"; through 2/16/97. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; suggested donation $3, $2 students, $1 seniors.

Brooklyn Museum—"In the Light of Italy: Corot and Open-Air Painting." An exhibition of landscape paintings by 48 European artists who worked in Italy between 1780 and 1840, among them nineteen paintings by Jean-Baptiste Corot (1796–1875) made during his first visit to Italy; through 1/12/97. . . . "Bruce Cratsley: Master of Light and Shadow." An exhibition of 22 images that reflect the contemporary photographer's personal experiences with spirituality, life, and death; through 1/5/97. . . . "Mine: Grand Lobby Installation by Rona Pondick"; through 1/4/98. . . . "Latin American Photography: A Spiritual Journey." Photographs depicting different aspects of Latin American culture by artists who are native to Central or South America, or have spent a significant part of their lives there; through 1/19/97. . . .

West 63rd Street Steakhouse
63rd Street and Broadway. NYC
(212) 246-6363

"...one of the three best seafood restaurants in America..."
John Mariani
The Sea Grill
Rockefeller Plaza, Lower Concourse, 332-7610

PATRIA
"Nuevo Latino"
250 PARK AVENUE SOUTH 777-6211

For Reservations:
212-246-6773
212-246-6788
863 Ninth Avenue
Corner of 56th St
Fax: 212-977-3857
Bello
Northern Italian Cuisine
Free Parking For Dinner
Customers 4:30 P.M. to Closing
ZAGAT 97

Jo Jo
"Happiness is a thing called JoJo..."
– Gael Greene, NYM
160 East 64th Street • (212) 223-5656
(between 3rd Ave. & Lexington)

DIVA
Happy New Year
341 West Broadway, Soho NYC 941-9024

Brunch • Lunch • Dinner
Ottoman Cuisine
Famous, Delicious, Turkish Food
413 Amsterdam Ave (79/80th St) NYC
212.799.6363 1.888.OTTOMAN

Langan's NY
The Theatre Goer's First Choice in Dining
150 West 47th St.
(bet. 6th & 7th Aves.)
New York, NY 10036
(212) 869-5482
3 COURSE PRE-THEATRE DINNER DAILY 4pm-7:30pm $22.95
Open Daily 11:30 am - Midnight Reservations suggested

"SUSHI & RAW BAR NOW AT BOTH LOCATIONS!"

HI LIFE

1930's STYLE ... 1990's FOOD

STEAKS • CHOPS • SEAFOOD • SALAD • PASTA

BAR & GRILL
83rd/Amsterdam
212-787-7199

REST. & LOUNGE
72nd/First
212-249-3600

WATER'S EDGE

Award Winning Cuisine with a Panoramic View of the Manhattan Skyline,
ZAGAT'S ... the Food "excellent" & the View "spectacular."
Complimentary River Boat at East 34th Street.

The East River at 44th Drive • 718.482.0033

Torre di Pisa
RISTORANTE TOSCANO
Milano since 1959

19 West 44th St. NYC. 398.4400

Le Périgord
★ ★ ★ N.Y. Times
MODERN FRENCH CUISINE
Private Room for Parties
Open Sundays
405 East 52 St., NYC • Tel. 755-6244

...exquisite
American
cuisine

RESTAURANT
CHARLOTTE

MILLENNIUM
BROADWAY • NEW YORK
145 WEST 44TH STREET
212.789.7508

Gigino
TRATTORIA
AND TAKE AWAY
323 Greenwich St. • 431-1112

Vong
INNOVATIVE
THAI
CUISINE
200 EAST 54TH STREET, NYC
CORNER OF 3RD AVENUE (212) 486-9592

A Greenwich Village Tradition
Tio Pepe
Classic Spanish & Mexican Cuisine
"A wonderful place to meet, eat and have a great time, all at a reasonable price." Mary McCoy, MOR
168 West 4th Street (212) 242-9338

"The Evidence of Things Not Seen: Drawings by Glenn Ligon"; through 2/9/97. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10–5; $4, $2 students, $1.50 seniors.

Cooper-Hewitt, National Design Museum—"Mixing Messages: Graphic Design in Contemporary Culture." Works by various graphic designers, among them Fabien Baron, Art Chantry, April Greiman, Chip Kidd, and Paula Scher; through 2/16/97. 2 E. 91st St. (860-6868), Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3, $1.50 seniors and students.

Dahesh Museum—"Jean-Léon Gérome and the Classical Imagination"; through 2/15/97. . . . "Nineteenth-Century Photographs of Greece and Rome From the Collection of the Berkshire Museum"; through 2/15/97. 601 Fifth Ave. (759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Juan Muñoz: *A Place Called Abroad*." An installation of a street-like environment occupied by groups of figures; through 6/29/97. . . . "Hanne Darboven: Kulturgeschicte 1880–1983"; through 6/29/97. . . . "Fred Sandback: Sculpture"; through 6/29/97. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $3 suggested contribution.

El Museo del Barrio—"Contemporanea: An Installation by Maria Elena Gonzalez." A site-specific installation by the Cuban-born artist that uses curved, backlit wooden panels covered with black rubber to transform the gallery into a quiet, dimly lit arena intended for the contemplation of the loss of loves ones to AIDS; through 4/13/97. . . . "The Liberated Print: The Portfolio in Puerto Rican Graphics"; through 1/12/97. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Grey Art Gallery & Study Center— New York University, 100 Washington Square East (998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8:30, Sat. 11–5; $2.50 suggested donation.

Guggenheim Museum—"Ellsworth Kelly: A Retrospective." The most comprehensive survey ever presented of the artist's paintings, drawings, and sculptures; through 1/15/97. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $10, $5 students and seniors.

Guggenheim Museum SoHo—"1996: The Hugo Boss Prize." Works by the six artists nominated for the Hugo Boss Prize, among them Laurie Anderson, Janine Antoni, Matthew Barney, Stan Douglas, Yasumasa Morimura, and Cai Guo Qiang; through 1/19/97. . . . "Max Beckmann in Exile." The first exhibition to examine the German Expressionist's work made during his years as an expatriate in Holland and the United States; through 1/5/97. 575 Broadway (423-3500); Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $6, $4 students and seniors.

Jewish Museum—"Holidays! Jewish Seasons and Celebrations"; through 4/19/97. . . . "From Court Jews to the Rothschilds: Art, Patronage, and Power." The first exhibit to examine the cultural life of court Jews in Germanic lands; through 1/19/97. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Christian Dior." A retrospective of the designer's works drawn mainly from the collection of the museum's Costume Institute; through 3/23. . . . "Charles Rennie Mackintosh." A survey featuring approximately 250 works by the celebrated Scottish architect and designer (1868–1928); through 2/16/97. . . . "Corot." The first American retrospective of the French artist's work in 35 years gathers some 150 paintings from public and private collections; through 1/19/97. . . . "Masterpieces in Little: Portrait Miniatures From the Collection of Her Majesty Queen Elizabeth II"; through 1/5/97. . . . "Eugène Cuvelier, Photographer in the Circle of Corot." A selection of prints by this French photographer who made studies of the Forest of Fontainebleau in the late 1850s and early 1860s in close association with Corot, Millet, Rousseau, and other painters of the Barbizon school; through 1/12/97. . . . "Annual Christmas Tree and Neapolitan Baroque Crèche"; through 1/5/97. . . . "No Ordinary Mortals: The Human (and Not-So-Human) Figure in Japanese Art"; through 10/5/97. . . . "City and Country: Four New York Quilts"; through 2/23/97. . . ."Images of Women: Nineteenth-Century American Drawings and Watercolors"; through 2/2/97. . . . "Queen Nefertiti and the Royal Women: Images of Beauty from Ancient Egypt"; through 2/2/97. . . . "Enduring Rhythms: African Musical Instruments and the Americas"; through 3/30/97. . . . "Artists for Victory." A commemoration of the historic juried exhibition of contemporary art "Artists for Victory," held at the Metropolitan Museum in 1942–43"; through 1/12/97. . . . "The Art of the Renaissance Woodworker: The Gubbio Studiolo Restored." An exhibition that complements the museum's recent installation of a room of inlaid trompe-l'oeil panels that was once the *studiolo* of Duke Federico da Montefeltro; through 4/97. 1000 Fifth Ave.,, at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September).

Museum at F.I.T.—"Moon Over Pearls: Gene Moore's Tiffany Windows and Beyond." A survey of the designer's window installations for Tiffany & Co. from 1955 to 1994; through 1/4/97. . . . "From Printed Line to Woven Flower, Exploring Textile Patterns"; through 1/11/97. Seventh Ave. at 27th St. (760-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

Museum for African Art—"The Art of the Baga: A Drama of Cultural Reinvention"; through 1/5/97. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"A Place for Us: Vernacular Architecture in American Folk Art"; through 1/5/97. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Jasper Johns: A Retrospective." The first in-depth survey of the artist's work in nearly twenty years; through 1/21/97. . . . "New Photography 12: Richard Billingham, Thomas Demand, Osamu Kanemura, Sophie Ristelhueber, Georgina Starr, Wolfgang Tillmans"; through 2/4/97. . . . "Antonin Artaud: Works on Paper." An exhibition of the drawings of the writer, critic, film actor, stage director, and poet, including approximately 70 works dating from 1937 to 1948 and a small selection of photographs, first editions, and letters; through 1/7/97. . . . "Projects: General Idea"; through 1/7/97. . . . "Jasper Johns: Process and Printmaking." A selection of proofs and editioned prints drawn almost entirely from the artist's personal collection; through 1/21/97. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish).

Museum of the City of New York—"New York Toy Stories." A selection of toys from the museum's collection, ranging in date from the eighteenth century to the present; through 4/27. . . . "Back in the Days: East Harlem Old and Young"; through 3/23/97. . . . "The Art of Politics: Cartoons by Cassel, Kirby, & Arlt"; through 4/6/97. . . . "A Museum For a New Century: The Museum of the City of New York in the 21st Century"; through 6/29/97. . . . "Revisiting the Scene: New Evidence, New Discoveries." Nineteenth- and twentieth-century paintings of scenes of New York from the museum's collection; through 1/12/97. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"Powerful Expressions: Recent American Drawings"; through 1/5/97. . . . "The Artist's Eye: Jacob Lawrence Selects Paintings From the Permanent Collection"; through 1/5/97. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

National Museum of the American Indian Smithsonian Institution—"Woven by the Grandmothers: Nineteenth-Century Navajo Textiles From the National Museum of the American Indian"; through 1/8/97. . . . "Contemporary Navajo Weaving: The

Gloria F. Ross Collection of the Denver Art Museum"; through 1/8/97. George Gustav Heye Center, 1 Bowling Green (825-6700), 10–5 daily, Thurs. to 8; free.

New Museum of Contemporary Art—"Carolee Schneeman: Up To and Including Her Limits." The first museum exhibit in the United States devoted to the work of this artist, a key figure since the sixties in the development of performance and body-based art; through 1/26. . . . "Enclosures: New Site-Specific Installations by Nedko Solakov, Teresita Fernandez, and Hale Tenger; through 1/26. 583 Broadway (219-1222), Wed., Thurs., Fri., and Sun. 12–6, Sat. 12–8 (6–8 free); $4, $3 artists, students, and seniors.

New York Public Library—"A History of Women Photographers." A historical survey of women's contributions to the field of photography; through 1/4/97. . . . "The Romance of the Stone: Lithography, 1796–1825"; through 1/11/97. . . . "Artful Interiors: Rooms With a View." A survey of architectural and design publications covering the period 1750 to 1950; through 3/29/97. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Robert Fulton: An American Leonardo?" Letters, sketches, and paintings by the eighteenth-century American painter-inventor; through 1/5/97. . . . "Scaasi: The Joy of Dressing Up." A retrospective of works by the designer; through 1/5/97. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $5, $3 seniors and children.

Pierpont Morgan Library—"A Fine Line: Rembrandt as Etcher"; through 1/5/97. . . . "Seventeenth-Century Dutch Drawings in the Pierpont Morgan Library"; through 1/5/97. . . . "Seeking the 'Splendid Misery': Presidential Races from Washington to Truman"; through 1/5/97. . . . "Charles Dickens: 'A Christmas Carol' "; through 1/5/97. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

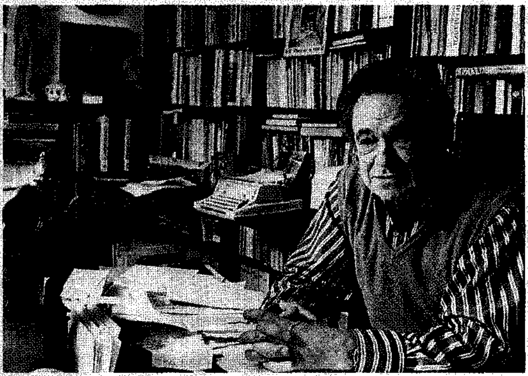
Queens Museum of Art—"Contemporary Art in Asia: Traditions/Tensions." A survey of works by contemporary artists from India, Thailand, the Philippines, South Korea, and Indonesia organized by the Asia Society and presented simultaneously at the Asia Society and the Grey Art Gallery & Study Center; through 1/5/97. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Studio Museum in Harlem—"Growing Forward: Prints, Drawings, Sculpture, and Public Art by Richard Hunt, 1986–1996." An exhibition that interprets the influences of African-American history and culture, biology, and the urban industrial environment on the artist's work; through 6/29/97. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5; Sat. and Sun. 1–6; $5, $3 seniors and students.

Whitney Museum of American Art—"Making Mischief: Dada Invades New York." A survey of works by Marcel Duchamp, Francis Picabia, Man Ray, and other artists associated with New York Dada; through 2/23/97. . . . "Views From Abroad: European Perspectives on American Art 2." An exhibition of works culled from the museum's collection curated by Jean-Christophe Ammann, director of the Museum für Moderne Kunst in Frankfurt, Germany; through 1/5/97. . . . "Nan Goldin: 'I'll Be Your Mirror.' " The first retrospective of works by this photographer known for her gritty images of the sexual and cultural urban underground of the past two decades; through 1/5/97. . . . "Collection in Context: Raphael Montañez Ortiz: Early Destruction, 1957–67." Works by a central member of the Destructivism movement; through 3/9. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Beverly Semmes: She Moves." An installation by this artist who uses monumental scale to comment on clothing as a form of cultural and personal expression; through 1/4/97. 120 Park Ave. at 42nd St. (570-3633), Mon.–Fri. 11–6, (Thurs. to 7:30); free.

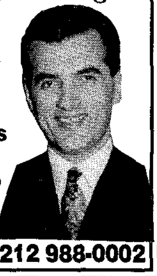
In Print
Ultimate Cézanne



There are few tasks more all-consuming than the assembling of a catalogue raisonné, that bulky encyclopedia devoted to an artist's works (*oeuvre*, in trade parlance), their history of ownership (*provenance*), and related biographical data. When it came to preparing such a guide to the paintings of Cézanne, no art historian was better suited to the task than the late John Rewald (right) who had written his thesis on Cézanne (and Émile Zola) while a student at the Sorbonne, and had since spent much of his career thinking and writing about the artist. Rewald, also the author of such definitive art-history tomes as *History of Impressionism, Post-Impressionism: From Van Gogh to Gauguin*, and a catalogue raisonné of Cézanne's watercolors, was instrumental in preserving the master's studio in Aix, which he visited in the early thirties and found virtually untouched since Cézanne's death in 1906. By the time Rewald died in 1994 at the age of 81, he had already finished most of his research for *The Paintings of Paul Cézanne* (Abrams; $400)—he identified more than 100 paintings not included in the 1936 catalogue raisonné by Lionello Venturi—and left the completion of the two-volume work to his longtime assistant Jayne Warman and the Swiss scholar and art dealer Walter Feilchenfeld. The book, which features 60 color reproductions and more than 200 black-and-white documentary photographs, is not just the usual resource for art historians, curators, and collectors, but an immensely provocative read. EDITH NEWHALL

Photograph by Nancy Kaye.

"Northern Italian East-Sider... First-rate all the way! & of course, NINO, the Great Host!" — Zagat
RESERVE FOR GALA
NEW YEAR'S EVE PARTY!
DINNER • DANCING
ENTERTAINMENT 7 NITES!
Dinner 7 Nites 5PM to Midnight
FREE VALET PARKING 7 NITES
Nino's
1354 First Avenue, NYC
(Bet. 72 & 73 Sts.) Res. 212 988-0002



RESERVE FOR GALA NEW YEAR'S EVE PARTY! DINNER • DANCING!
What makes OSSO BUCO different than any other family style restaurant in town? Not only is the food reasonably priced & plentiful but it is of the highest gourmet quality!
OSSO BUCO
88 University Place
Between 11th & 12th Sts.
Res: 212 645-4525
COMPLETE CATERING FACILITIES!

Les Pyrenees
distinctive French specialties
Lunch • Cocktails • Dinner
PRIVATE PARTY FACILITIES
251 W. 51st St. (opp. Gershwin Theatre)
Res: 246-0044 / 246-0373
Jean Claude Pujol, Owner - Open 7 Days
(Across from SHOWBOAT)

★COLDWATERS★
FRESH SEAFOOD
Kitchen open until 3:00 a.m.
988 2nd Ave (52nd St.) • 888.2122

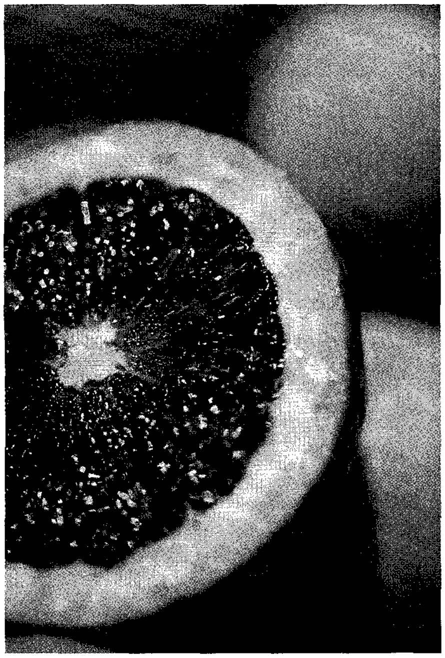
SEVILLA
Luncheon Parties
FINEST SPANISH CUISINE
LUNCH•COCKTAILS•DINNER
famed Paella a la Valenciana
62 CHARLES ST. (W. 4 St.) WA9-3189

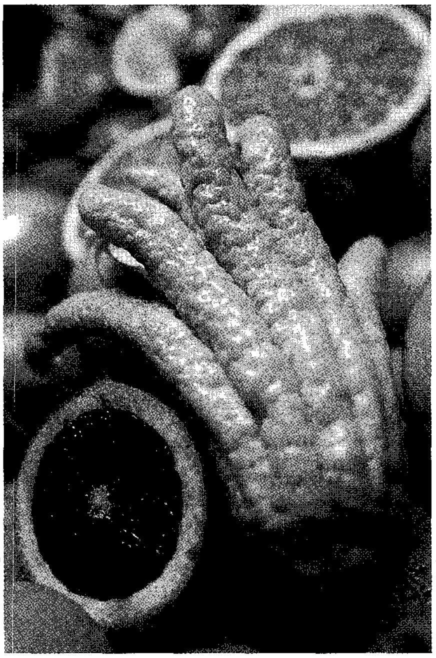
PALIO
151 West 51 Street, New York, NY 10019 (212) 245-4850
Pre-Theater Dinner at Palio.
Of Course.

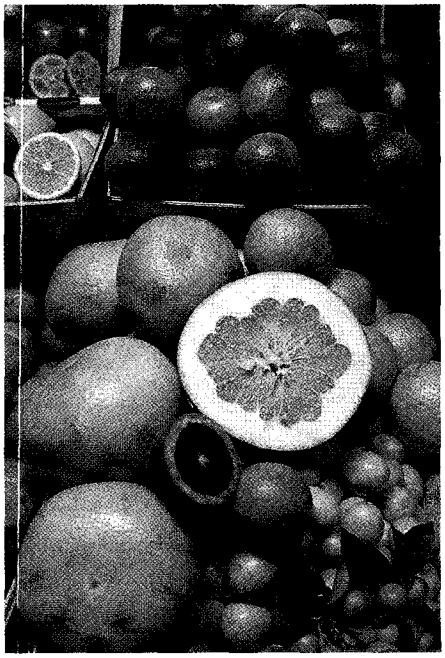
New York's only water-canal sushi bar
Contemporary Japanese Cuisine
♪ LIVE MUSIC at our TUNNEL BAR ♪
TSUNAMI
70 West 3rd Street Greenwich Village NYC
(212) 475-7770

restaurants

Hotel Food...Ascorbic Assets...Plataforma







Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Cambio Restaurant—Fish is done particularly well at this downtown Northern Italian spot. Try the salmon with artichokes or the black fettucine with squid, the homemade pastas, and desserts. *108 John St. (608-6500). (E) AE, DC, DS, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very charming narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. The emphasis is on Hudson River valley farmers and their produce. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Shopping
Juicy Fruit

The Gourmet Garage's new shipment of exotic winter citrus—including seedless organic satsumas, oddly nonacidic mango oranges, sweet Page mandarins, and tart Meyer lemons—arrives, happily, just as the Greenmarket doldrums set in. (453 Broome Street; 301 East 64th Street)

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

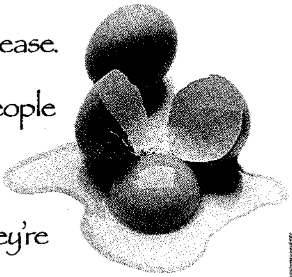
Zeppole at the TriBakery—TriBakery, the downtown bakery that morphs into a cozy Italian restaurant for lunch and dinner, has already won a loyal following with its fresh, tasty antipasti, delicious breads, and delectable pastas. Zeppoles, served in a paper bag, are

Photographs by Erik Rank.

Real men eating quiche. Ladies drinking straight from the bottle. These days, it's just as accepted as our cards.

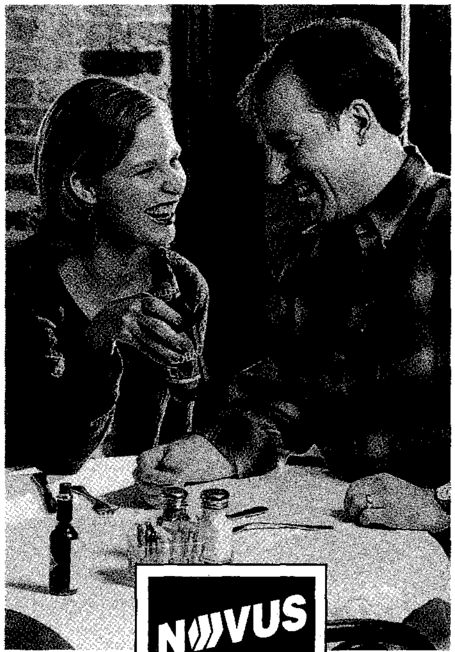
It's hard to believe that at one time, who we were could dictate how and what we ate.

Fortunately, today such outdated conventions have left the table, and you can choose to eat as you please. Instead of people raising eyebrows, they're raising forks and bottles in celebration of truly uninhibited dining.

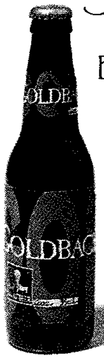


Forget the old rules. You've got a whole new set of options.

And it's just as true when it's time to pay the check. With the NOVUS® family of cards, you can choose the one that matches your individual style.



NOVUS®

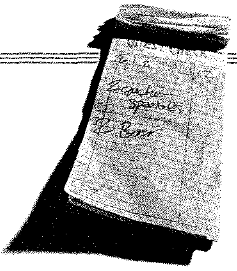


So pull out your DISCOVER®, BRAVO® or Private Issue® Card, whichever one works best for you. They're accepted virtually anywhere your dining adventures take you.

NOVUS cards. Not just accepted. They're expected.℠

For more information, visit our Internet site at http://www.novusnet.com.

Use them where DISCOVER NOVUS *you see this sign.*



This month's list

Cafe Loup
105 W. Thirteenth Street
(212)255-4746

Caracello Ristorante
108 Greenwich Street
(212)571-1177

Choshi Restaurant
77 Irving Place
(212)420-1419

Il Faro
45 W. 39th Street
(212)382-3061

Mercantile Grill
126 Pearl Street
(212)482-1221

Pasta Presto
93 MacDougal Street
(212)260-5679
613 Second Avenue
(212)889-4131
959 Second Avenue
(212)754-4880

Pig Heaven
1540 Second Avenue
(212)744-4333

Rocco Restaurant
181 Thompson Street
(212)677-0590

Shabu-Tatsu
216 E. 10th Street
(212)477-2972

Two, Two, Two Restaurant
222 W. 79th Street
(212)799-0400

© 1997 NOVUS Services, Inc.

a house specialty. *186 Franklin St. (431-1114). (M) AE, DC, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.*

Mirezi—This sleekly designed boîte features a sake bar and specialty Asian cocktails as well as traditional Korean and Asian dishes, such as bibimbap and barbecued spareribs, with the type of haute twist that appeals to the targeted young, trendy crowd. *59 Fifth Ave. (242-9708). (M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées, with live music on Friday nights. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, V.*

Hog Pit—This country-roadhouse-esque joint in the middle of the meat market serves, aptly enough, pork ribs, pulled-pork sandwiches, and all manner of barbecued meat. Plus fried catfish, a pool table, country tunes, and cheap beer. *22 Ninth Ave. (604-0092). (M) ($).*

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (260-4950). (I) AE, CB, DC, DS, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villarcy. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) ($).*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

Tsunami—This contemporary Japanese restaurant frequented by neighboring NYU students and sushiphiles boasts the city's only revolving "water canal" sushi bar, with sushi boats that float by diners like a luggage carousel. The assortment of rolls includes spicy tuna, spider, and tropical, and the environment, thanks to the water theme, is soothing and serene. *70 W. 3rd St (475-7770). (I) AE, DS, MC, V.*

ASK GAEL

Why are all those guys running around with skewers?

The sounds of Brazil—the samba, the bossa nova—and a groaning salad bar may fill the center of the room but the obsession at Churrascaria Plataforma is meat. Flank steak, short ribs, spare ribs, lamb, turkey-bacon rolls, chicken hearts, and more. Everyone at the table has a chip. Turn the green side up and a parade of waiters flashing skewers and carving knives will fill your plate. Show the red and they'll ignore it till you holler "enough." $27. (316 West 49th Street)

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

14th–42nd Streets, East Side

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like baby clams in green onion broth as well as paella with curried shellfish and chicken. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. A new attraction is a weekend brunch accompanied by live Irish music, and fifteen versions of that most archetypical brunch drink, the Bloody Mary. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

Candela—A soaring space just off Union Square with medieval-theme décor and a contemporary American menu. Seared yellowfin tuna, braised lamb shank, and the random Asian influence as epitomized by the spicy chicken wontons indicate the chef's range. Light bites and a range of wines can be had at the already-buzzing bar. *116 E. 16th St. (254-1600). (M) AE, DC, MC, V.*

Dionysos—This Greek newcomer on lower Fifth Avenue serves an eclectic assortment of the cuisine of the moment—Mediterranean specials like lamb Youvetsi, veal chop with mountain mushrooms, moussaka, and grilled octopus. *75 Fifth Ave., nr. 15th St. (229-2992). (M) AE, DC, MC, V.*

Granville—Besides adhering to the current vogue for clubby, cigar-friendly hangouts, this Gramercy restaurant and lounge offers modern takes on American cuisine—lobster medallions with oxtail risotto, for instance. And the D.J. booth upstairs provides an alternative to the old-English-gent vibe. *40 E. 20th St. (253-9088). (M) AE, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Piccolino—A country-style Italian restaurant in midtown offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformagio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Rossini's—Northern Italian fare served in a musical room: a strolling guitarist Mondays through Thursdays, live piano music on Fridays, and a live opera trio on Saturdays. *108 E. 38th St. (683-0135). (M) AE, DC, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine

Photograph by Warren Salowe.

make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Global influences abound, from the Spanish-mackerel seviche to the shrimp satay with caramelized mango. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately-priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

43rd–56th Streets, East Side

Artos—The centerpiece of this fanciful Mediterranean restaurant, designed by Adam Tihany, is the massive hearth oven, used to bake a variety of fresh crusty breads. Sample Greek classics like baked lamb with orzo, moussaka, spanakopita, and grilled octopus and calamari. *307 E. 53rd St. (838-0007). (M–E) AE, DC, MC, V.*

BlackFinn Bar & Restaurant—A place boasting all the elements to satisfy overtaxed office workers: happy hour, TVs, a fireplace, and a friendly attitude toward cigar smoke. The Cajun menu offers spicy fare like chicken-and-sausage jambalaya and blackened-shrimp po'boys. Weekend brunch and live acoustic music Tuesdays and Wednesdays. *994 Second Ave., nr. 52nd St. (355-6993). (I) AE, DC, DS, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Charlton's—A traditional American steakhouse with dark wood, white tablecloths, and all the expected accoutrements. Besides beef, there are crabcakes, lamb chops, and homemade soups, plus an extensive list of wine and beer. *922 Third Ave., nr. 55th St. (688-4646). (M–E) AE, DC, MC, TM, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions. Private dining rooms are perfect for special occasions, business meetings or mini-banquets. *219 E. 44th St. (682-5678). (I–M) AE, DC, MC, TM, V.*

La Mediterranée—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. *947 Second Ave., nr. 50th St. (755-4155). (M) AE, DC.*

Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. *405 E. 52nd St. (755-6244). (E) AE, DC, DS, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Montebello—Shifting gears between neighborhood dinners and business lunches, the room transports patrons from their bustling surroundings to Northern Italy. *120 E. 56th St. (753-1447). (M) AE, CB, DC, MC, V.*

Paparazzi—Informal Italian restaurant offering family-style dining. Separate rooms for smokers and non-smokers. *964 Second Ave., at 51st St. (759-7676). (M) AE, DS, MC, V.*

San Martin's—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. *143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Torremolinos—This casual midtown restaurant serves a variety of Spanish regional dishes, like paella Valenciana and Castilian-style rack of baby lamb. *230 E. 51st St. (755-1862). (M) AE, DC, MC, V.*

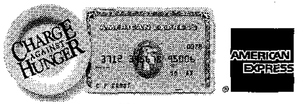
Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Typhoon Brewery—A brewpub with a twist: This midtown high-tech duplex features an upscale Thai

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.



The Card for Your Corner of the World
Upper East Side

Feel at home
in your
favorite tie
or your
favorite jeans.

Campagnola
A taste of the old country

1382 First Avenue, New York, NY
212-861-1102

Upscale, young professionals mingle with the neighborhood regulars while dining to live piano. And remember, we warmly welcome the American Express® Card, the Card for your corner of the world.

CHARGE AGAINST HUNGER
AMERICAN EXPRESS
For Life. For Living.

© 1995 American Express Travel Related Services Company, Inc.

"The food is excellent-especially at these prices"
TimeOut magazine, NY

Merlot BAR & GRILL

WINE SPECIALS OF THE MONTH:

all years of Robert Mondavi & Barron Rothschild's OPUS 1 (1979-1993)
•
1965-1992 of GEORGE DE LATOUR'S PRIVATE RESERVE CABERNET SAUVIGNON
•
We showcase over 60 different Merlots & an extensive list of 300 hundred other domestic & international wines.

48 W 63rd st. · 212~3·MERLOT
(op. Lincoln Center/above the Iridium Jazz Club)
Banquet Manager, Kristen McGowan · 212-582-0161

I'M A BANKER. HOW ARE THE STEAKS?
TWO ABOVE PRIME.

If living well is the best revenge, why not start right here?

CHARLTON'S

922 Third Avenue
Reservations 688-4646

River

West Vietnamese Cooking

"Wonderful Vietnamese Salad, honey moist marinated Pork Chop, Seafood Curry with a pleasant after burn in a mock jungle with modest prices"

Gael Greene, NY Magazine

Restaurant & Bar

345 Amsterdam Ave.
(76th -77th)
579-1888

restaurant upstairs and a buzzing, business-crowd bar scene downstairs. Fresh beer on tap, an elaborate wine list, and spicy fare like wok-charred Manila clams with chili jam and spicy beef salad with siracha dressing are the reasons to frequent this newcomer. *22 E. 54th St. (754-9006). (M–E) AE.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Ellen's Stardust Diner—A tribute to that archetype of mid-century American gastronomy, this themey diner serves up iconic nourishment, from "Mom's meatloaf platter" to "grilled chicken T-bird" salad. *1650 Broadway, at 51st St. (956-5151). (I) AE, DC, MC.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Jewel of India—A spicy bargain at lunch. Mother-of-pearl and gold-leaf trimming give this room an elegant appeal. *15 W. 44th St. (869-5544). (I) AE, CB, DC, DS, MC, TM, V.*

JUdson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and with the accomplished Lincoln Carson replacing pastry chef Richard Leach, the old-world institution has been successfully reborn. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

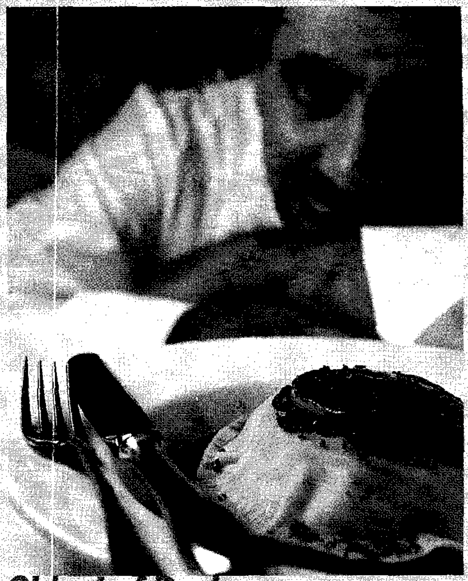
Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes frito misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

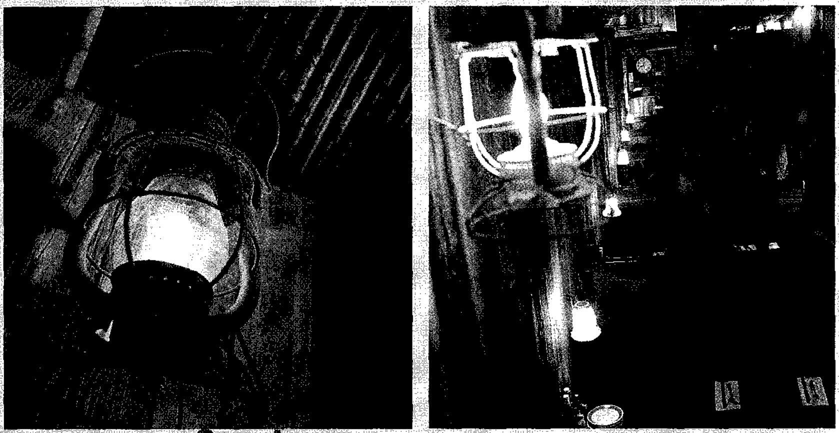
Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of sophisticated Northern Italian dishes like rabbit with prosciutto di Parma and lobster salad with cannellini beans. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*



Object of Desire
Rib-o-Flavor

With his lusty braised short-rib raviolo, redolent of truffle oil and doused in a red-wine jus, new Cascabel chef Sam Hazen aims to eradicate the memory of recently departed Tom Valenti's signature braised lamb shanks. (218 Lafayette Street.)

Photograph by Robert Wright.



Opening

The Wild, Wild East

The new (bedless) Hotel Galvez, with its cattle skulls, barnwood paneling, and roadhouse-style live music, shares its southwestern aesthetic—and its management—with the late Cottonwood Cafe. Chef Suzanne Slomin's fine touch shows up in flavorful mustard greens, unusually subtle sweet potatoes, and homemade, cinnamon-stick-studded applesauce for the corn bread. (103 Avenue B)

Pierre au Tunnel—French the way it used to be (the place is 41 years old), and thoroughly charming, reliable, and comforting. *250 W. 47th St. (575-1220). (M) AE, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Shaan—A comprehensive, if voluminous, menu. Northern Indian in a spacious floral dining room in Rockefeller Center. *57 W. 48th St. (977-8400). (M) AE, DC, DS, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Sullivan's Restaurant & Broadcast Lounge—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The American menu features such diverse selections as surf-and-turf and pan-seared scallops with truffle mashed potatoes. Try the pretheater prix fixe, or stop in for a late bite. Live jazz Wednesday nights. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, TM, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Akbar—Newly renovated, this Indian restaurant is cozy and colorful, with a stained-glass ceiling overhead. Business-minded types abound. *475 Park Ave., nr. 57th St. (838-1717). (M) AE, CB, DC, MC, TM, V.*

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Le Taxi—Chef Frederic Feufeu has made a bistro authentic enough to be mistaken for the real thing. House specialties include the daube Provençale, the cassoulet, and steak frites. *37 E. 60th St. (832-5500). (M) AE, CB, DC, DS, MC, TM, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chick-

artepasta

81 Greenwich Avenue
(212)229-0234

106 West 73rd Street
(212)501-7014

"Artepasta means exactly what you think- the art of pasta."
-NY Magazine, August 1992

"You don't get this crowded without being good or cheap."
Zagat's

"A great place for large parties or an intimate twosome"
Marcellino's Restaurant Report '96

Private Party Rooms Available
for 20 - 200 people
for Weddings & Special Events

The Card for Your Corner of the World
Downtown

Experience dining in the atmosphere of the 90's.

The 1890's.

Ecco! The Italian Saloon

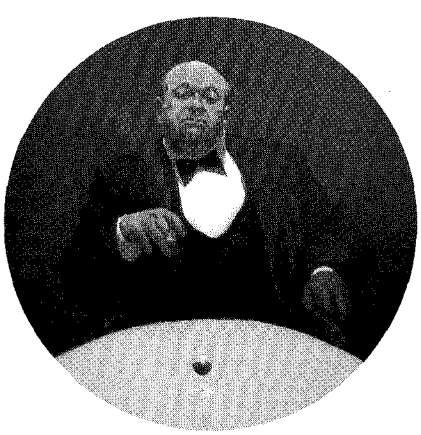
124 Chambers Street, New York, NY
212-227-7074

Let our seasonal entrées and charming ambience take you back to the Gilded Age. And remember, we warmly welcome the American Express® Card, the Card for your corner of the world.

CHARGE AGAINST HUNGER
AMERICAN EXPRESS
For Life. For Living.

© 1995 American Express Travel Related Services Company, Inc.

Photographs by Warren Salowe.



Granville
Restaurant and Lounge

a perfect place for parties
and special fuunctions

40 East 20th
New York, NY 10003
Tel. 212.253.9088

PENANG

MALAYSIAN
CUISINE

Lunch • Dinner

109 Spring Street
212.274.8883

240 Columbus Avenue
212.769.3988

PENANG

en-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

The Boathouse Cafe—This is a glorious oasis in Central Park where you'll find an array of seasonal specialties like grilled swordfish with basil mashed potatoes and pan-roasted Moroccan crusted salmon. For postprandial excitement, rent a rowboat or a gondola. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, V.*

Cafe Nosidam—Italian-American fare, and a people-watchers' paradise. When the weather warms up, dine on lobster ravioli and grilled American lamb chops in the sidewalk café. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.*

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

Ci Vediamo—Almost like two restaurants in one, this Northern Italian has a modern downstairs that caters to a younger crowd and a cozy upstairs where the older crowd likes to linger. Good-size portions and reliable food make this an Upper East Side staple. *1431 Third Ave., at 81st St. (650-0850). (M) AE only.*

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the day, try American fare for very busy people. *1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Hurricane Island—This American restaurant named for an island off the coast of Maine specializes, of course, in fresh lobster and seafood, and offers a better-than-average selection of microbrews with selections from Belgium and Germany. *1303 Third Ave., at 75th St. (717-6600). (M) AE, MC, V.*

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 40 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. *1028 Third Ave., at 61st St. (223-9430). (M) AE, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

L'Absinthe—Chef Bergougnoux cooks exquisite contemporary and traditional French food for a most appreciative Upper East Side clientele. All the brasserie details, from the zinc bar and brass rails to the cheese tray and filleted-at-tableside sole meunière, feel more Right Bank than Manhattan. *227 E. 67th St. (794-4950). (E) AE, CB, DC, MC, V.*

La Folie—An uptown spot with a downtown feel, serving eclectic French fare like bouillabaisse, tuna tartare, and fondue. Live jazz and a hopping bar scene. *1422 Third Ave., nr. 80th St. (744-6327). (M) AE, MC, TM, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

One Fish Two Fish—Fish is the theme here. Everything—shrimp parmigiana, steamers, quarter-pound Maine lobster—comes with as much salad and garlic bread as you can eat. *1399 Madison Ave., at 97th St. (369-5677). (M) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Tucci—This rustic Italian trattoria near Bloomingdale's is a good place for recharging after an afternoon of shopping or a double feature. The brick-oven pizza is a crowd-pleaser; the daily risotto and fish specials and the homemade pasta appeal to heartier appetites. *206 E. 63rd St. (355-9100). (I–M) AE, DC, MC, V.*

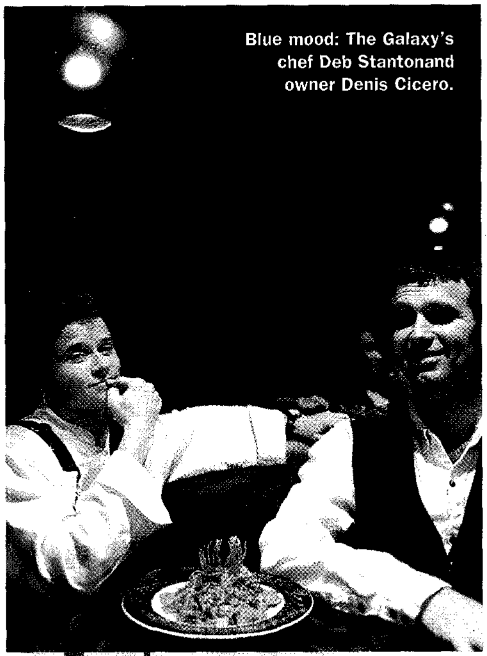
Twins Restaurant—With a staff consisting entirely of identical twins, this is the only restaurant in town where you're meant to see double. The menu features American food with a doubles theme, from twin lobsters every Tuesday night to double chocolate fondue. There's an outdoor garden and space for private parties. On Monday nights, children under 10 eat free (until 9 P.M.) when accompanied by an adult. *1712 Second Ave., at 89th St. (987-1111). (M) AE, DC, MC, TM, V.*

Above 60th Street, West Side

Artepasta—Extremely affordable pasta palace with bright murals on the walls and unexpected extras like veal capriciossa and salmon carpaccio. An unlimited champagne brunch reels 'em in. *106 W. 73rd St. (501-7014). Also, 81 Greenwich Ave. (229-0234). (I–M) ($).*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Caffe Popolo—Italian on the Upper West Side, with everything we've come to expect: gourmet pizzas,



Blue mood: The Galaxy's chef Deb Stantonand owner Denis Cicero.

Trend

Celestial Seasonings

Denis Cicero flew to Amsterdam last month to make some connections. He'd been dealing with West Coast distributors, but the Polish product he sampled at Holland's annual Hemp Exposition blew him away. Cicero, an owner of Irving Place's newish Galaxy restaurant, had never tasted a smoother, mellower cold-pressed hemp oil—the emulsion of the seeds of the plant better known for its psychoactive leaves. With its purported cholesterol-lowering properties and its New Agey hippie connotations, hemp could very well become the oat bran of the nineties. An added bonus: It's an appetite stimulant. (Hence, the munchies.) More familiar out west—where HempRella, a cheese substitute similar to mozzarella, and chewy cookies called Seedy Sweeties are manufactured—the plant's culinary potential remains largely undiscovered here, even by such bastions of vegetarian progressiveness as the Natural Gourmet Cookery School and Ithaca's pioneering Moosewood restaurant. Sensing the East Coast void, Cicero asked Galaxy chef Deb Stanton to incorporate hemp into her already trendy multiethnic menu. The milled seeds and oil—similar in taste to pumpkin or toasted sesame—appear, not very conspicuously, in her pie crust, tahini sauce, veggie burgers, and vinaigrette. Come spring, Cicero hopes to open a hemp bakery and begin publishing a Galaxy comic book, which will double as a mail-order emporium for all things hemp. Still, Cicero resists putting all his eggs in one (hemp) basket: "There's an edible water lily from South Africa I'm looking at now." **Robin Raisfeld**

classic pastas, and homemade tirami su. In warm weather, eat outdoors. *351 Columbus Ave., nr. 76th St. (362-1777). (I) AE, DC, DS, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

Iridium Jazz Club—The American food in this subterranean jazz club will satisfy high and low cravings for everything from lobster to fried chicken. *44 W. 63rd St. (582-2121). (M) AE, DS, MC, V.*

Mendy's—This kosher deli proudly claims to be New York's only Jewish sports bar and serves hearty American fare like soups, salads, steaks, and chops. *208 W. 70th St. (877-6787). (I–M) AE, DC, DS, MC, TM, V.*

Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Ottoman Cuisine—This offshoot of a restaurant in Istanbul serves authentic Turkish fare like creamy tarama, fresh dolma, savory lamb and chicken kebabs, and lamb shank with eggplant and tomato. *413 Amsterdam Ave., nr. 80th St. (799-6363). (I–M) AE, MC, TM, V.*

Sfuzzi—The Manhattan branches of this national chain offer upscale pasta and pizza, in a casual, festive atmosphere. Popular among the drink-after-the-market-closes crowd, and other Upper West Siders heading home after a long day on Wall Street. *58 W. 65th St. (873-3700). Also, 2 World Financial Center (385-8080). (M–E) AE, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Lundy Bros.—A restored Brooklyn landmark serving a wide-ranging menu of fish, pasta, chicken, and steak but specializing in fresh seafood. Don't miss the raw bar or the reconstructed shore dinner. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Queens

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

Dionysos Restaurant

EXQUISITE GREEK
&
MEDITERRANEAN
CUISINE
IN AN
ARTISTIC ATMOSPHERE

DIONYSOS

75 Fifth Avenue
Between 15th & 16th Sts.
Res: (212) 229-2992

An Off-Broadway Hit Since 1944!

Enjoy authentic Neapolitan cuisine, brought to a pitch of perfection by three generations of master chefs. Just steps from the Theatre District, Carnegie Hall and Lincoln Center.

Patsy's

Prix Fixe and A La Carte Menus
236 West 56th Street
(between Broadway & 8th Ave.)
(212) 247-3491
Open 7 Days • Discounted Parking Available

Photograph by Jason Schmidt.

nightlife

Yo La Tengo...Millennium Madness...Worrell

Concerts

All That Jazz on New Year's Eve—First Night's six-hour, six-set jazz marathon. Jane Bloom, Seis Del Solar, and Dakota Station do the honors. 12/31 at 7 P.M. *Saint Peter's Church, 619 Lexington Ave., at 53rd St. (922-9393). Open to all with First Night New York '97 buttons. $5–$20.*

Barenaked Ladies—A group of slightly goofy Canucks who have built an impressive following with their witty and intelligent (if occasionally less than thoroughly fresh-sounding) acoustic-guitar pop. If nothing else, a safe bet for a non-rowdy New Year's Eve. With Paula Cole. 12/31 at 8:45 P.M. *Roseland, 239 W. 52nd St. (307-7171). $30.*

Blues Traveler—Though harmonica player–vocalist John Popper bristles at the word *noodle* as applied to his outfit, there *is* a pastalike quality to the New Jersey quartet's trademark improvisatory jam passages, especially live. Of course, there's also something undeniably catchy about their best hooks, and their energy can be infectious if you're in the proper frame of mind. 12/31 at 8 P.M. *Madison Square Garden. $35.*

Kiss—Anyone who was conscious in 1975 knows that Kiss's *Alive!* is the coolest live album of all time. And any rock fan worth his unwholesome lifestyle knows that the one must-see show of the summer of 1996 was still Kiss, in their original, makeup-adorned incarnation for the first time in fifteen years. They return to the tri-state area for a show that promises to ring in the New Year in appropriately gory style. 12/31 at 8 P.M. *Continental Airlines Arena, East Rutherford, N.J. (307-7171). $30–$45.*

Pulse Percussion Ensemble—The experimentally inclined percussion arm of the New Music Consort premieres three pieces, including one Kandinsky-inspired number whose unpronounceable title consists of three geometric figures. 1/8 at 8 P.M. *Merkin Hall, 129 W. 67th St. (501-3330). $10.*

Tribute to Jimmy Heath—A massive cast of jazz heroes, both latter-day (Joe Lovano, Christian McBride) and bop-era (Cecil Bridgewater, Milt Jackson) pays homage to the giant of hard bop sax. 1/6 at 8 P.M. *Merkin Hall, 129 W. 67th St. (501-3330). $10.*

The Whispers—The legendary soul singers put on *Thank God! The Beat Goes On*, a musical autobiography of their 25-year career. 1/1–1/5. (Call for times.) *Town Hall, 123 W. 43rd St. (840-2824). $37.50.*

Clubland

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 12/31: Betty; Moxy Fruvous. 1/3: Buster Poindexter and his Banshees of Blue. 1/4: Battle of the Blues—the Rekooperators (featuring Al Kooper) *vs.* the Bluebloods (featuring Mike Henderson). *115 W. 4th St. (228-7880).*

Brownie's—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. Shows nightly at 9. 12/31: Spooky post-jazz/lounge hipsters Congo Norvell. 1/3: Come; Chocha. 1/4: Princess Superstar. 1/5: Home 33; Blaze Camo; A Day in the Life. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flyer-strewn pit—in a good way. 12/31: Max's Kansas City vet and drag pioneer Jayne (a.k.a. Wayne) County. With Liv Tyler's stepdad, Coyote Shivers. *315 Bowery, at Bleecker St. (982-4052). $.*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 12/31: Onetime Jimi Hendrix drummer Buddy Miles. Every Sunday, it's the Open Blues Jam. 1/3–1/4: Popa Chubby. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—St. Marks, not Coney Island, but still thrills and spills aplenty, with seedy outer-borough ambience and bands picked by Jesse Malin, lead singer of local punk-preservationists D Generation. Every other Saturday night belongs to the famed trash-rock party "Green Door NYC." Mondays are given to the jungle-D.J. salon "Konkrete Jungle." 12/31: The Dickies; Clowns for Progress; Electric Frankenstein; Killer Kowalski; Luxury; Heal. ($20 cover). 9 P.M. *15 St. Marks Pl. (674-7959).*

Continental Divide—A dark, grimy, shotgun shack of a rock club, hosting some of New York's hardest-working rock bands and attended by scroungy hipsters and willful lowlifes—basically St. Marks under a roof. Look for cameos by D Generation and Joey Ramone, who lives in the nabe. *25 Third Ave., at St. Marks Pl. (529-6924).*

The Cooler—Bootsy Collins may have had flashier outfits; Maceo Parker, with the Horny Horns, may have the funnier shtick; but the Parliament-Funkadelic veteran with the most impressive sonic legacy may be Bernie Worrell. The keyboardist's rubbery, sci fi asides virtually define classics of feel-good seventies funk (and nineties rap) like "Flashlight," while his atmospherics on eighties pop nuggets like the Talking Heads' "Burning Down the House" proved that he was more than a one-trick pony. 12/31, Worrell and his Woo Warriors give up the funk one more time, with no less a luminary than Vernon Reid opening. *416 W. 14th St. (229-0785).*

Don Hill's—South and west enough to scare away the rabble, this inconspicuous bar hosts sophisto rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.'s in the city. Fridays, the gay bacchanalia SqueezeBox takes over. *511 Greenwich St. (219-2850). $.*

Fast Folk Cafe—Literate folkie (and New York Hospital staff psychologist) Lucy Kaplansky performs

Performance

Ringing In the New Year, Literally

Lionel Hampton, titan of more than one bygone era, leads a seventeen-piece orchestra at the Village Gate, December 31. The octogenarian vibesman's spare swing is as much a cause for celebration today as it was in the early forties, when he composed classics like "Flying Home."

Photograph by Carol Friedman/Outline.

tunes from her excellent album *Flesh and Bone,* 1/4 at 7:30 P.M. *41 N. Moore St. (274-1636). $.*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today, or ever. Hidden beneath the Time Cafe, Fez takes some ambition and assertiveness to access on a crowded night. 12/31: the Brazilian Beat New Year's Eve Ball, featuring Marianne Ebert, Raquel Lima, and the Brazilian Cafe Wha Band. 1/3: D-Tripp; Tribe of Millions. 1/8: Julian Fleisher. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—Having cut his teeth as a sideman to James Brown and George Clinton, alto saxist Maceo Parker now leads his own high-energy combo and provides one of the funkiest and most fun New Year's Eve shows in the city. *17 Irving Pl. (777-6800).*

Ki Club—The former Village Gate, reimagined as a high-tech rock venue. 12/31: Grace Jones. *158 Bleecker St. (420-1999).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 12/31: Groove Collective. Mondays, tenor saxophonist David Murray's big band the Next Legacy Orchestra holds forth. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. 12/30: Duke Robillard. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUE).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 12/31: Local indie-rock stalwarts Yo La Tengo; Phono Comb. *1039 Washington St., Hoboken, N.J. (201-798-4064).*

Mercury Lounge—With spooky melodies and melancholically hilarious rhymes like "You're out all night, chasing girlies/You're late to work, and you go home earlies," Luna capture as much about the city and time they live in (New York, now) as their apparent sonic heroes, the Velvet Underground, did about *their* historical moment (same city, 28 years earlier). They keep fans up late 12/31–1/1: Lovelorn; Isoe. 1/3: Kevin Salem; Mr. Henry. 1/5: Lisa Cornelio. 1/8: the Odds. *217 E. Houston St. (260-4700).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. Most nights, sets at 10 and midnight. 12/31: Bacchanal Bash, with Arrow, the "Sultan of Soca." *204 Varick St. (243-4940).*

The Supper Club—A large grand ballroom with a starry ceiling and challenging acoustics. 12/31: Barry Levitt's big band backs *Smokey Joe's Cafe* stars Billy Porter and Patty D'Arcy-Jones in a swing-Latin-rock revue. *240 W. 47th St. (921-1940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by getting there early. 12/31: Moe. 1/4: D.C. Go-go phenomenon Chuck Brown & the Soul Searchers. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 12/31: The post–Allman Brothers sounds of Gov't Mule. With Cherokee Sex Workshop. *161 Hudson St. (966-5244).*

Phenomenon Call *Now!*

'Reserva-SHONS?" the baffled hostess at a tony Upper East Side restaurant asks in a moderate-to-thick French accent. "You want to make a *reserva-SHON*—for *1999!?*" Gallic incredulity notwithstanding, there is at least one night (guess which?) of the millennium's final year for which it is currently possible to book a table at New York's higher-ticket nightspots. For many, Prince's famous urge to "party like it's 1999" has apparently expanded into a desire to party like it's 1999 *and* 2000. "Most people don't even know what they're doing six weeks from now, let alone three years from now," says a Tavern on the Green spokeswoman of New Year's Eve, 1999. "But we get calls for it every week, and we have for the last year and a half." Tavern has decided not to take any reservations until it's decided what the night's entertainment will consist of ("While Warner LeRoy promises to do something in his true, spectacular showmanship style," explains the spokeswoman, "we don't know what that is yet"). The Rainbow Room, on the other hand, displays no such hand-wringing equivocation, and has accepted its limit of 200 reservations (and $500 deposits—the total price is likely to be a cool $1,000, drinks not included) from the millennial-minded, even though its entertainment agenda for the evening is no more definite than its Central Park rival's. Apparently, though, *fin de millénaire* fever hasn't been quite as contagious in the city's rock-and-roll community: "Yeah, that night is already booked," quips Tramps talent buyer Steve Weitzman. "But the band we're getting hasn't formed yet."

ETHAN SMITH

DANCE ALL MONTH!
THE GREATEST BAR ON EARTH
AT WINDOWS ON THE WORLD
RON SUNSHINE & FULL SWING!
JANUARY 3 & 4
BEAT POSITIVE!
JANUARY 9, 10 & 11
GROOVE CULTURE!
JANUARY 16, 17 & 18
VAIL MUSIC!
JANUARY 30 & 31
SET EM UP JOE!
FEBRUARY 1
THURSDAY THRU SATURDAY
9:30PM 'TIL LATE!
ONE WORLD TRADE CENTER
107TH FLOOR NEW YORK 10048
212.524.7000

You cannot live by martinis, cigars, couches and a bar scene alone.
(It's why we keep an excellent Italian restaurant permanently attached to our bar and lounge.)
Grove 53 Street
Live jazz Thursday, Friday and Saturday
Tel. 212.924.8299

Illustration by Steve Savage.

Jazz

Birdland—A roomy bandstand overlooking a classy boîte as suggestive of Big Band–era elegance as the club's name. The jazz restaurant is recently relocated from its uptown outpost. 12/31: the Hiram Bullock Band, featuring Will Lee. 1/2–1/4: Joe Chambers All-Star Quintet, with Kenny Baron, Bob Berg, Donald Harrison, Rufus Reed. 1/6: Jack Wilkins Trio. 1/7–1/8: Mark Murphy, in his first New York appearance since 1992. *315 W. 44th St. (581-3080).*

Blue Note—While it can be the city's highest-ticket jazz spot, the "jazz capital of the world" often presents two top-flight artists in one evening. 12/31: David Sanborn, Patti Austin, and Alex Bugnon. Sets at 9 and 11:30 P.M. *131 W. 3rd St. (475-8592).*

Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (691-6174).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center hosts some formidable jazz comers in its cozy basement, along with the occasional legend. One of the latter, the great guitar innovator Les Paul, has moved his Monday-night office hours here after the closing of his longtime haunt, Fat Tuesday's. 12/31–1/5: Ruth Brown. 1/7–1/12: Gato Barbieri. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. *33 University Pl. (228-8490).*

Match—Smart and trendy, this slick SoHo hang grabs some gravitas on Monday nights, when vocalist Laurel Watson holds forth. *160 Mercer St. (343-0020).*

Red Blazer Too—Early Friday evening is the time to catch Lew Anderson's crack big band, before its members head off to their more lucrative gigs in Broadway's orchestra pits. *349 W. 46th St. (262-3112).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Thurs.–Sun., shows start at 10 P.M. 1/1: Sam Yahel Organ Quartet. 1/2: Myron Walden Quartet. 1/3–1/4: Jim Magnarelli Quintet. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday, it's the Spirit of Life Ensemble. 12/31–1/5: the Nat Adderly Quintet, with Antonio Hart, Rob Bargard, Walter Booker, and Jimmy Cobb. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars, and a scant $4 cover on Mondays. Also new to Mondays is "Amanda on the Green," a series of performances by young singing, songwriting, and comedy talent presented by Amanda Green. 1/8–1/12: Singer Daryl Sherman with Don Barrett and Boots Malleson. *Central Park at W. 67th St. (873-3200).*

Thirteenth Street Theatre—Sundays at 3 P.M., pianist-singer Mark Birnbaum presents "Ragtime '96," a one-man tribute to Scott Joplin, Jelly Roll Morton, and other ragtime greats. *50 W. 13th St. (675-6677). $10–$12.50.*

Village Gate—Jazz and swing dancing nightly, from 10 P.M. to 2:30 A.M. 12/31: Swing-era legend Lionel Hampton and his seventeen-piece orchestra. *240 W. 52nd St. (307-5252).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 12/31–1/4: Dr. Michael White's "Original Liberty Jazz Band of New Orleans." Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Visiones—Spanish food and avant-ish jazz guests, along with some funkified post-boppers. Every Monday, Gil Evans protégé and composer Maria Schneider leads her excellent seventeen-piece orchestra at 9 and 11. Every Sunday, it's the Gust. W. Tsilis Quartet. Sets at 9 and 11, with extra show Fri. and Sat. at 1 A.M. *125 MacDougal St. (673-5576).*

Zinno—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. 12/30–1/4: John Bunch, Bucky Pizzarelli, and Jay Leonhart. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—Animal House ambience and, most nights, comedy to match. Sundays: "All Star Comedy." Mondays: Open-mic night. Wednesdays: Women of Comedy Nights. Thursday: "Chupacabra Night," with Arnold Acevedo. Fridays and Saturdays, the club promises "the country's top comedians." Shows are at 9:30. *82 W. 3rd St. (477-1000).*

Catch a Rising Star—Recently reborn, this variety showplace now smells of big money. Visitors to the Catch Bar & Grill will view "The Loft," a stage set as a NYC apartment, where stand-up, sketch, and alternative comedians—along with musicians, cabaret artists, and others—will perform. Shows Tues.–Thurs. at 8:30 P.M., Fri. and Sat. at 8:30 and 11 P.M. *253 W. 28th St. (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. 9 and 11 P.M.; Sat. 9 P.M., 10:45 P.M., and 12:30 A.M.; and Sun.–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs. continuous from 8:45 P.M. Cover is $15 Fri.–Sat., $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and, at 3,300 square feet, palatial comedy spot in the Flatiron district. Every other Tuesday, it's gay and lesbian talent with "Stand Up & Queer." Sun., Mon., and Tues. at 8:30 P.M., Thurs. at 8:30 and 11 P.M., Fri. and Sat. at 9 and 11:30 P.M. Cover is $12 plus two-drink minimum Fri.-Sat., $8 on weeknights. *34 W. 22nd St. (367-9000).*

Luna Lounge—Mondays, it's "The Show Formerly Known As Rebar," where hip, alternative-minded comedians from MTV's "The State" and elsewhere try out their riskier, stranger material. Shows at 8. *171 Ludlow St., at Houston. (260-2323).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Mondays, it's Sunda Croonquist and the Femmes Fatales. 12/31 (7:45 show): Greg Carey; Susie Essman; Greer Barnes; Jim David. 10:30 show: Greg Carey; Keith Robinson; Eric Kornfeld; Kevin Brennan; Billy Jaye. 1/3–1/4: Dave Attel; Todd Barry; Joey Vega. Sun.–Thurs. at 7 P.M.; Fri. at 7, 9, and 11 P.M.; Sat. at 7, 9:30, and 11:30 P.M. *236 W. 78th St. (595-0850). $7–$12.*

Cabaret

Algonquin Hotel—Through December, Tennie Leonard's "Isn't It Romantic." Tues.–Sat. at 8:30 (dinner at 6:30); Fri.–Sat. also at 11:30 (supper at 10:30). $20; $15 minimum. *59 W. 44th St. (840-6800).*

THE BEST OF THE 50'S ON 51St St.
Ellen's
STARDUST
Diner
1650 Broadway. n.y.c.
212-956-5151
featuring NYC's singing wait staff

Pizza, Pasta, Pollo, Panini...
Caffe Popolo
Exceptional Cuisine
Extraordinary Atmosphere
351 Columbus Ave. (212)362-1777

Sullivan's Restaurant and Broadcast Lounge
SULLIVAN'S
AT THE ED SULLIVAN THEATER
1697 Broadway at 53rd St.
For reservations: 212-541-1697
..."a big, bold, comfortable space...this is 1950's fare with a decided swagger."
–Ruth Reichl, NY Times ★★ 6/7/96
JAZZ 8PM Later on Fri., Sat.
BOOTH & BANQUETTE SEATING FOR 130
WITH A MARQUEE YOU MIGHT RECOGNIZE

POP TO PAGLIACCI
Asti
HOME OF THE SINGING WAITERS AND OPERA SINGERS
NORTHERN ITALIAN CUISINE
13 E. 12th St. (5th & University)
TEL. 741-9105
CREDIT CARDS
Since 1925 in Greenwich Village

"New York's grandest cafe..."
"Service: Impeccable..."
Ruth Reichl
The New York Times
CAFÉ CENTRO
METLIFE BLDG • 200 PARK AVE ON E 45TH ST • 212 818-1222

"Venice without the Canals"
— Zagats '95
Osteria al Doge
142 West 44th Street
212-944-DOGE (3643)

The Sazerac House
An 1826 Landmark
533 Hudson Street • 989-0313

Cafe Nosidam
Bistro Italiano
After The Opera, After The Theatre
After Anything
Prix-Fixe $19.95
Lunch & Pre-Theatre till 7pm
Late Supper 10pm-Midnight
768 Madison at 66th • 717.5633

Performance

To Sir With *Love*

Yo La Tengo's dreamily noisy pop inventions—30 of which are collected on the new, stock-taking collection *Genius + Love = Yo La Tengo*—will serve as an apt send-off to Maxwell's booker Todd Abramson, who ends his decade-long stint at the club with the Old Year. (December 31 at 11:15 P.M.)

Cafe Carlyle—No less a personage than Bobby Short comes home to roost, occupying his favorite haunt through 12/31. 1/7, Eartha Kitt opens a run that lasts through 3/1. Tues.–Sat. at 8:45 and 10:45 P.M. $45; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—The dancing's been discontinued, but singer-pianist Kathleen Landis continues to offer her romantic stylings. No cover; jacket and tie required. *Fifth Avenue at 61st St. (940-8195).*

Don't Tell Mama—In his drag act, "Queen of the World," James Beaman performs fifteen Marlene Dietrich numbers Fridays at 8 P.M. Thursdays at 10 P.M., it's Danna Call's one-woman multiple-personality fest "Off Her Axis." 12/31: Caroline Durham's *Unzipped!*—a "musical memoir" of her career as a strip-o-gram messenger. $6–$12; two-drink minimum. *343 W. 46th St. (757-0788).*

Eighty-Eight's—12/31: Angela LaGreca; Belinda St. Clair. 1/4: Baby Jane Dexter; Willis Moore. 1/6: Erick & the Snow Maidens. 1/7: David Campbell; Victoria Weston. $12, with a two-drink minimum. *228 W. 10th St. (924-0088).*

Dutch Weisman's Winter Follies—A spectacularly un-p.c., quaintly anti-family-values revue, complete with showgirls, high living, and low comedy. Wed. and Thurs. at 10 P.M., Fri. and Sat. at 11. $35 cover. *108 W. 18th St. (645-7045).*

Maxim's—Thursday through Sunday: singer-composer Ann Hampton Callaway in "An Ella Wonderland," an Ella Fitzgerald tribute–cum–holiday show. $25 cover. *680 Madison Ave., bet. 61st and 62nd Sts. (751-5111).*

The Plaza Hotel—Singing impressionist Bob Anderson. Tues.–Sat. at 9:15 P.M. $25 minimum. 12/31 at 8 P.M.: For $350 a head (dinner is included), Barbara Cook sets up shop in the Grand Ballroom. *59th St. and Fifth Ave. (759-3000).*

Rainbow and Stars—Through 1/4: Singer Helen Reddy. $40 cover. Tues.–Sat. at 8:30 and 11 P.M.; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—The Joe Traina Quintet is in the second year of its wildly successful Friday-evening engagement in the Club Room here, with guest vocalists weekly. Set at 10:30 P.M. No cover, no minimum. *234 W. 44th St. (221-8444).*

Bars

Alley's End—More restaurant than bar, this quirky, uncrowded joint rates a post-dinner visit for its tasty creation the "Russian Mule" (ginger beer, vodka, and lime juice) and its kaleidoscopic grotto of a bathroom mirror. *311 W. 17th St. (627-8899).*

Angel's Share—Tucked discreetly inside an already-discreet second-story Japanese restaurant, this ultra-suave boîte is the ultimate in low-key hipness. The management admits only as many customers (about 30) as there are seats and routinely turns away large parties, to keep rabble-rousing to a minimum. The combination of seclusion, exclusivity, and the bar's legendarily precise (some say obsessive) bartenders results in perhaps the finest experience of its kind in the city. *9 Stuyvesant Pl., near 9th St. and Third Ave. (no phone).*

Beauty Bar—Another concept bar from the people who brought you the defunct No Tell Motel and Babyland. "Beauty parlor"—which the space was quite recently—is the theme, and trendy are the clientele, most preferring pierces and home dye jobs to the store-bought variety. (Don't ask for red wine; it's a henna.) *231 E. 14th St.*

bOb—A house party in some out-of-town aunt's living room. A tribute to the city's night-crawling diversity—fashion divettes, funksters, losers, and hippie girls. Fat-lady mud wrestling on the televisions above the exit and the bar keeps the traffic at these vital transaction points light. *235 Eldridge St.*

Ciel Rouge—If you can get a table, you're in luck: The extensive and perfectly executed drink selection, the Second Empire décor (which includes a paint job that matches the moniker), and the French-café-style entertainment all make Ciel Rouge the perfect setting to pass a winter evening. If you get stuck standing at the bar, though, the half-Eurotrash, half-reverse-slumming downtowner crowd might be a bring-down. *176 Seventh Ave., bet. 20th and 21st Sts. (929-5542).*

Howard Johnson's—The last vestige of the real Times Square has the perfect seedy cocktail lounge secreted away in the back. The biggest surprise about the clientele isn't its touristy makeup; it's how small it is. Shouldn't this, the archetype for simu-diners like Ellen's Stardust, be the neighborhood's biggest attraction? Well, fewer of *them* means more room for *us*, so complaints aren't really in order. *1551 Broadway, at 46th St. (354-1445).*

Joe's Bar—A truly lousy pool table and a men's room that begs to have its floors pissed on don't detract from the good-time feeling powered by a jukebox that earned this place the moniker "Joe's Cowboy Bar." The urban-beat-cowboy thing among some of the regulars gets a little tired—but only sometimes. *520 E. 6th St. (473-9093).*

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. *30 Rockefeller Plaza (632-5100).*

The View Lounge—What can you say about a rotating bar hundreds of feet above Times Square? In spite of—or because of—its utterly impersonal ambience, it's a classic, and well worth the exorbitantly high prices. One of the rare venues where motion sickness may set in *before* you catch a cab home. *Marriott Marquis, 1535 Broadway, at 45th St., forty-eighth floor (398-1900).*

Von—Understated, cozy décor; a choice selection of Belgian and English beers; and slammin' D.J.'s give Von an intimacy that appeals to quasi-boho publishing types and citizens of the hip-hop nation alike. *3 Bleecker St. (473-3039).*

"Nyc's best-kept secret for classy dining!"
1997 Zagat Survey

Breakfast Lunch Dinner
Afternoon Tea Brunch

Prix-Fixe Lunch $19.97
Pre-Theatre Dinner $29.00

MARK'S
RESTAURANT & BAR
MADISON AVENUE AT EAST 77TH ST.
212-879-1864

EVERY DAY I THINK ABOUT SUICIDE!

And it makes me feel good about myself.

I'm a volunteer on The Samaritans of NY's 24-hour suicide prevention hotline. I donate one morning or afternoon a week and respond to people who are depressed, in crisis and need someone to talk to.

The work is challenging. The training intensive. And though you cannot solve everyone's problems, it's satisfying to know that when someone reaches out for help....You're there!

If you want to become a volunteer

Call (212) 673-3041

If you or someone you know is in crisis, call The Samaritans 24-hour suicide prevention hotline at (212) 673-3000

Photograph by Michael Lavine.

the mix

First Night New York...*Caught in the Act*

John Leonard's TV Notes

Politically Incorrect's Greatest Hits (1/1; 10 to 11 P.M.; ABC) introduces the Comedy Central cable charmer to a prime-time network audience on the eve of its debut as a sort of late-night antidote to sober-sided Ted Koppel. With Bill Maher, of course—but also with Yasmine Bleeth from *Baywatch* and Jeff Greenfield from ABC News. Is this totally postmodern, or what? Especially when snippets include campaign crossfire by strange bedfellows Arianna Huffington and Al Franken, plus the wit and wisdom of Joan Rivers, G. Gordon Liddy, Roseanne, George Stephanopoulos, Ted Nugent, Arlen Specter, and Coolio.

Cronkite Remembers (1/2 through 2/20; 10 to 11 P.M.; Discovery) is an eight-part series for those devotees of "That's the Way It Was" who would rather not read the amiable autobiography of the anchor emeritus—from his Texas boyhood through World War II, with United Press, to the Cold War with Edward R. Murrow and CBS News, to Ike, JFK, Vietnam, civil rights, men on the moon, Agnew, Watergate, Three Mile Island, and his less-than-voluntary retirement from a network that still misses him.

Lost on Earth (Saturdays, starting 1/4; 7 to 7:30 P.M.; USA) asks us to laugh along with Cronkite wannabe (but incorrigible slacker) Tim Conlon, who is reduced to hosting a TV kids' show whose plug-ugly puppets turn out to be homesick aliens unstuck in time, for whom "earth sucks." With Paul Gleason and Stacy Galina. But without me.

Whiskers (1/5; 6 to 7:30 P.M.; Showtime) follows up in the premium cable's "Original Pictures for Kids" series—*The Tin Soldier, The Song Spinner, Johnny & Clyde, Sabrina, The Teenage Witch,* and *Shadow Zone: The Undead Express*—with an entertaining account of the adventures of 11-year-old Michael Caloz and his pet cat Whiskers, which has been turned by an Egyptian goddess into a full-grown, 30-year-old Brent Carver, who may have trouble eating with a knife and fork but is determined to find his furry mother.

Claude's Crib (Sundays, starting 1/5; 7 to 7:30 P.M.; USA) stars Claude Brooks as, simultaneously, a college student, a D.J., and a landlord whose motley twentysomething tenants include Anthony C. Hall, Larry Hankin, James Wong, Jennifer Aspen, Tembi Locke, Matt Champagne, etc. Think, if you must, of *Friends,* only integrated.

A Kill for a Kill (1/6; 10 to 11 P.M.; HBO) will have to do until we actually start televising executions. Carroll O'Connor narrates this *America Undercover* documentary on the capital punishment in Texas of a child murderer, while the family of the victims explain what they hope to get out of watching retribution. Such scary stuff, who needs God?

Thomas Hampson: I Hear America Singing (1/8; 9 to 10:30 P.M.; Channel 13) listens to the baritone and his pitch-perfect friends (Frederica von Stade, Marilyn Horne, Dawn Upshaw, Harolyn Blackwell, Jerry Hadley) sing Stephen Foster, Edward MacDowell, Leonard Bernstein, Samuel Barber, Virgil Thomson, Aaron Copland, Ned Rorem, etc., for "Great Performances" at Town Hall and (!) Walden Pond.

A Royal Scandal (1/12; 9 to 10 P.M.; Channel 13) is for those watchers of public television who would probably be ashamed of paying too much attention to Charles and Di but can slum some instead with Richard Grant as George IV, who must marry Susan Lynch as Princess Caroline of Brunswick to produce an heir and get out of debt, after which he scandalizes the nineteenth century by trying to divorce. Maybe Mobil, and maybe Theatre, but a long way from being Masterpiece.

Going Places (1/13 through 3/3; 8 to 9 P.M.; Channel 13) asks us to follow avuncular weather-guy Al Roker to eight of the world's most popular vacation spots—from London to Las Vegas to New Orleans to the Caribbean to the Wild West to the Black Hills to Tuscany and then, of course, Australia. One can see why Roker would want this gig, but why on earth should public television do the same thing as the Discovery and Travel channels, only worse?

La Femme Nikita (Mondays, starting 1/13; 10 to 11 P.M.; USA), with Peta Wilson as the street junkie trained to be a clandestine government assassin, is the best of the several new USA shows if only because the popular culture can always use another killer blonde, especially if she takes orders—a sort of chopsocky version of *My Fair Lady.*

Betting on the Market (1/14; 9 to 10 P.M.; Channel 13) is a skeptical *Frontline* look at a stock-exchange mania that has nothing whatever to do with a better product or a better service, and our surprising "dependency" on what seems, from this anthropological point of view, a kind of superstitious magic. It's absolutely amazing what these people will say on camera.

The Land Is Ours (1/14; 10 to 11 P.M.; Channel 13) is the far from edifying story of what happened to the aboriginal Tlinglit and Haida Indians after the Russian czar sold Alaska to Washington, D.C., in 1867 without bothering to consult its indigenous peoples.

Bill T. Jones: Still/Here With Bill Moyers (1/15; 10 to 11 P.M.; Channel 13) lets the dancer-choreographer tell us what he's been up to during the past year—traveling all over the United States to encourage people with life-threatening illnesses to express themselves in dance workshops—in spite of his own HIV-positive status and anything Arlene Croce has to say in *The New Yorker.*

Last Stand at Saber River (1/19; 8 to 10 P.M.; TNT) stars Tom Selleck in an Elmore Leonard Western. And if you actually need anything else, there

LOWER EAST SIDE
CITY VISIONS
A B

Photograph by Steve Wisbauer.

Shopping

Visions Quest

*The New York board game City Visions (test your Algonquin-Citarella-Macy's-*MOMA *acumen) has, if not the staying power of the five boroughs themselves, at least a future well beyond the January sales. Launched at FAO Schwarz, it's now also available at Barnes & Noble, and comes in deluxe and pocket versions, too. (TLI Games; $28.)*

is also Suzy Amis, Keith and David Carradine, David Dukes, and Harry Carey Jr., all of whom feel lousy after the Civil War.

Ellis Island (1/19; 8 to 11 P.M.; History) lets Mandy Patinkin show us what we used to be all about as a country when, between 1892 and 1954, more than 12 million men, women, and children came through the immigration gates. While they weren't exactly welcomed with the open arms we like to remember, at least they weren't treated like alien invaders.

The Richest Man in the World (1/20; 9 to 11 P.M.; Channel 13) reminds us that Andrew Carnegie brought us the Homestead Strike as well as the music hall. David McCullough, again the host of *The American Experience,* turns out himself to have come from Pittsburgh and brings to his narration a little more edginess than usual.

Radio Highlights

The Vocal Scene—1/2: "Schubert Bicentennial: The Operas"; 1/9: "Schubert Bicentennials: Outdoors with Schubert." Thursdays at 10 P.M. WQXR, 96.3 FM.

Casper Citron—1/4 at 10 P.M.: Screenwriter and *New Yorker* contributor Walter Bernstein discusses *Inside Out: A Memoir of the Blacklist;* John Fahs talks about *Cigarette Confidential* with Dr. William Cahn; Claire Berman discusses *Caring for Your Aging Parents* with Jaclyn Faffer, DSW; Fred and Gloria McDarrah on the sixties and *The Beat Generation: Glory Days in Greenwich Village.* WOR, 710 A.M.

New York & Company—12/31: A panel of foreign correspondents share notes about reporting far afield, David Feldman explains *What Are Hyenas Laughing At, Anyway,* Noel Annon discusses *Changing Enemies: The Defeat and Regeneration of Germany;* 1/1: Paul Hendrickson discusses *The Living and the Dead,* Mark Parent on *Turning Stones,* Donovan Webster on *Aftermath;* 1/2: Journalist John Hess on what's wrong with the world; 1/3: Open Phones; 1/6: Tyler Stovall on *Paris Noir;* 1/7: Judith Leavitt on *Typhoid Mary.* Weekdays at noon. WNYC, 820 AM.

BargeMusic—12/31 at 8: A live performance of Bach's complete Brandenburg Concerti. WNYC, 820 AM.

The Written Word

23rd Annual New Year's Marathon Reading—12/31 at noon through late afternoon 1/1: A nonstop reading of James Joyce's *Finnegan's Wake.* Paula Cooper Gallery, 534 W. 21st St. (787-8556); free.

23rd Annual New Year's Day Marathon Reading—1/1 at 2: A non-Joyce marathon, this one by more than 120 poets and performers. The Poetry Project, St Mark's Church, 131 E. 10th St. (674-0910); free.

Biblio's Readings—1/2 at 6:30: Amy Brill; at 7:30: Tanuja Desai; at 9: open mike. 1/5 at 5: Douglas Rothschild; at 6: Larry Fagin. Biblio's, 317 Church St. (334-6990); free.

Maya Angelou—1/4 at 3: With musicians Ashford & Simpson, celebrating their recent work. Barnes & Noble, 33 E. 17th St. (253-0810); free.

Tyler Stovall—1/7 at 8: Reading from *Paris Noir.* Barnes & Noble, 2289 Broadway (420-5849); free.

David Brudnoy—1/8 at 7: The conservative radio-talk-show host reads from his memoir of coming out on the air as a person with AIDS. A Different Light, 151 W. 19th St. (989-4850); free.

Roddy Doyle—1/10 at 7:30: Reading from *The Woman Who Walked Into Doors.* Barnes & Noble, 33 E. 17th St. (253-0810); free

Rosario Ferre and Bob Shacochis—1/13 at 8: Reading from their recent work. Unterberg Poetry Center at 92nd St.Y. (996-1100); $10.

Rosario Ferre and Bob Shacochis—1/13 at 8: Reading from their recent work. Unterberg Poetry Center at 92nd St.Y. (996-1100); $10.

Philip Graham—1/15 at 7: Reading from *How to Read an Unwritten Language.* Shakespeare & Co., 939 Lexington Ave. (522-3322); free.

Ian Grey and Al Dekker—1/16 at 7: Read from their recent work and work in progress. KGB, 85 E. 4th St. (292-0900); free.

Lectures and Panels

God and Spirituality—1/8 at 7:30: A three-part lecture examining the origin of our values. With Dina Epstein, RJE. Stephen Wise Free Synagogue, 30 W. 68th St. (877-4050, ext.23); $20.

Going to the Fair—1/4 at 2: A slide lecture with Pierre Montiel recreating the '39 World's Fair Grounds. The Museum of the City of New York, 1220 Fifth Ave. (534-1672); free.

Tours

New Year's Eve Jaunt—12/31 at 4, 6, and 8 P.M.: Three successive tours of Chinatown, exploring bakeries, herbal shops, food emporiums, and a Buddhist temple. The tours will culminate in dinner at a local restaurant for an additional $8 (optional). For meeting places and reservations, please call 265-2663; $5.

57th Street: Culture and Kitsch—12/30 at 2 P.M.: Discover the theme restaurants, cultural past, architectural past, and controversial, commercial present of this area. Meet at the Arts Student League, 215 W. 57th St. Call 265-2663; $10, $8 members.

Gramercy Park and Union Square—1/4 at 1: Explore this historic area and learn about its history of fashionable theater and socialist rallies. Meet at the George Washington statue located on the 14th St. side of Union Square Park. Call 439-1090 to register; $9 adults, $7 students and seniors.

The East Village—1/5 at 1: Explore the area made famous by immigrants and radicals alike. Stops include the Filmore East, Labor Lyceum, and sites associated with Daniel Tompkins and Sophie Tucker. Meet at the Black Cube sculpture at Astor Place. Call 439-1090 to register; $9 adults, $7 students and seniors.

Rockefeller Center—1/13 at 12:30: A tour of this landmark district exploring the history, art, and architecture of Rockefeller Center. Meet at the Urban Center, 457 Madison Ave. Call 935-3960 to register; $10 adults, $8 members, students, and seniors.

Tour & Tea at the Kitano Hotel—1/5 at 3:30: A tour of this newly renovated hotel in Murray Hill. Call 996-1100 to register; the $28 admission includes tea.

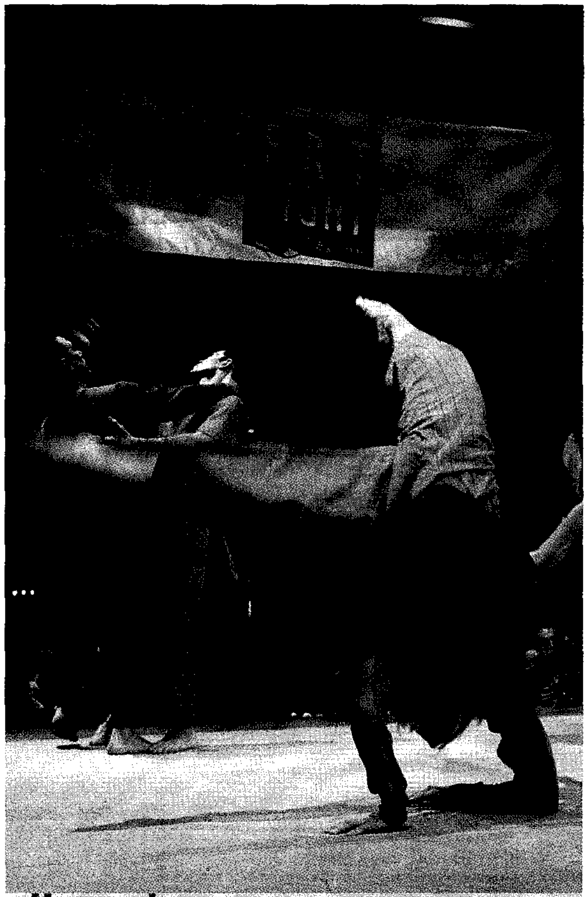
Events

Traditional Lowering of the Ball—12/31 at midnight: Join Mayor Giuliani and more than 500,000 revelers to watch the ball fall. We recommend arriving in Times Square by 7:30 P.M.

New York Cares Coat Drive—Through 1/1: The eighth annual Coat Drive is now collecting used but wearable coats in adults' and children's sizes to distribute to homeless shelters, community organizations, and people with HIV/AIDS. Drop-off sites include any New York City Police Department facility, Au Bon Pain restaurants and Blockbuster video stores in New York City, Penn Station and Grand Central Terminal, and Sony movie theaters. For additional information, please call 223-CARE.

All Shook Up: Elvis Presley on Television—Through 1/5: A screening series that offers a look at the evolution of Elvis Presley from small-town boy to international celebrity and legend. At the Museum of Radio and Television, 25 W. 52 St. Call 621-6600 for further information.

St. Petersburg: A Cultural Celebration—1/14 through 3/9: A visual- and performing-arts celebration encompassing more than 25 cultural institutions in St. Petersburg and New York. The World Financial Center, 200 Liberty St. Call 945-2600 for further information.



Happening Big Night

The assortment of alcohol-free activities and performances that is First Night New York could have been outshone by the requisite Times Square hoopla. But in the five years since its debut, First Night has thrived. Credit the spectacular backdrops: Grand Central Terminal (transformed into a ballroom), Bryant Park (the scene of a petting zoo), Central Park's Wollman Skating Rink. This year, several more venues have been added to the lineup. Your ticket to all the activities is a First Night New York '97 button ($20 for adults, $5 for kids under 12). Call the First Night Hotline, 922-9393, for a complete schedule and ticket information.

NEW YORK
READER SERVICES

MOVING?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.
Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

NEW SUBSCRIPTION OR RENEWAL?

Fifty issues of *New York*, only $42.00.
Please check the appropriate box.

UNLISTING SERVICE?

***New York* Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.**

☐ New subscription.
☐ Renewal.
☐ Payment enclosed.
☐ Bill me later.
☐ Change of address: Please note new address.
☐ Please do not make my name and address available to other publications or companies.

NAME
ADDRESS APT. NO.
CITY STATE ZIP

Attach mailing label here and send to:
NEW YORK MAGAZINE
P.O. BOX 54661
BOULDER, COLORADO 80322-4661

Solutions to last week's puzzles

			C		N				W		M			
	S	H	O	V	E	L		T	H	R	I	L	L	
	E		N		S		F		I		L		I	
B	A	S	S	E	T		L	I	S	T	L	E	S	S
	M		T		O		A		T		E		S	
G	E	A	R		R	E	S	O	L	U	T	I	O	N
	N		U				H		E				M	
		P	E	R	C	H	L	O	R	A	T	E		
	D				A		I				I		S	
W	A	T	E	R	T	I	G	H	T		P	E	E	R
	R		A		S		H		W		S		V	
M	I	S	S	P	E	L	T		E	N	T	R	E	E
	N		I		Y		S		N		A		R	
	G	A	L	L	E	Y		S	T	I	F	L	E	
			Y		S				Y		F			

	B	A	R		A	D	O	G	S		C	R	A	C	K		U	K	E	S
M	I	T	E		B	O	W	I	E		H	A	N	O	I		F	E	R	N
C	R	O	W	D	S	W	E	R	E	F	O	U	G	H	T		O	L	G	A
A	D	M	I	R	E	S		D	O	O	R		L	E	T	S		L	O	G
		I	R	E	N	E			F	O	U	L	E	R		T	H	Y		
D	E	C	E	I	T		G	I	F	T	S	A	R	E	B	O	U	G	H	T
E	B	B	S			T	O	N		S	E	T		S	A	N	G	R	I	A
F	O	O		A	G	H	A	S	T		S	I	S		B	E	H	E	L	D
E	L	M	T	R	E	E		E	O	S		S	T	A	Y			E	L	S
R	I	B	B	O	N	S	A	T	T	A	C	H	E	D			A	N	Y	
			S	W	E	A	T		E	Y	E		P	A	C	E	R			
	G	A	P			C	A	R	D	S	D	I	S	P	A	T	C	H	E	D
Z	A	G			O	K	L	A		O	A	R		T	E	N	S	E	L	Y
E	R	R	A	N	D		L	M	N		R	A	M	O	N	A		A	I	L
S	T	E	R	O	I	D		O	E	R		T	A	R			S	R	T	A
T	H	E	T	R	E	E	I	S	W	I	R	E	D		S	T	A	T	E	N
		M	E	T		P	R	E	S	T	O			S	T	I	L	T		
I	K	E		H	A	L	O		C	E	O	S		P	A	N	T	H	E	R
B	E	N	Z		D	O	N	T	A	S	K	I	F	I	M	T	I	R	E	D
I	N	T	O		A	R	E	A	S		I	N	A	N	E		N	O	L	A
S	O	S	O		M	E	R	I	T		E	S	S	E	N		G	B	S	

Exhibitions

Illuminated Manuscripts—Through 1/4. The Metropolitan Opera Guild presents a rare collection of illuminated pages from books written and decorated by hand in the sixteenth-century. The Gallery at Lincoln Center, beneath the Metropolitan Opera House. For more information please call 580-4673.

The Treasures of the *San Diego*—Through 2/28. Sunken treasures from the 1600s. Among the artifacts on display: four cannons, navigational instruments, an ivory chess set, swords, and helmets. The Philippine Center, Fifth Ave. and 45th St. (922-3019); $4, $2 children over 12.

The Night Before Christmas: The Poet's Workshop—Through 1/5. A display of the desk on which Clement Clarke Moore wrote the classic holiday poem "'Twas the Night Before Christmas." The New-York Historical Society, 2 W. 77th St. (873-3400); $5, $3 seniors and students.

25 and Under/Photographers—Through 1/10. A display of the work of 25 young photographers. The Arnold and Sheila Aronson Gallery, 66 Fifth Ave. at 13th St. (229-8987).

Interview Magazine Cover Illustrations by Richard Bernstein—Through 1/10. A look at the work of Bernstein, a leading figure in international illustration. Main Gallery at Parsons School of Design, 2 W. 13th St. (229-8987).

Sports

Nike Second Annual Sprite Super 6 High School Basketball Classic—*1/11: The first of three games starts* at 11 A.M. For one day only, six area teams chockfull of blue-chippers are on display for your viewing pleasure. Catch players while they're still running and gunning for the sheer love of the game—before they head to the greener pastures of schools like Georgetown and Duke. *Madison Square Garden. Tickets $15–$25, $12 for students. Call 465-6741.*

Cross-country Day Trips—Saturdays and Sundays starting 1/4; through 3/16. Perhaps it's time to reconsider your weekend rental-car commute to Vermont. For about the price of one peak-day lift ticket, you could be hitching a quick ride upstate to a locale like Cold Spring or Lake Minnewaska, strapping on a pair of free-heelers, and heading into the woods on a scenic trail. Group lessons are available (at no additional cost) for the uninitiated. *$65. Sponsored by Outdoor Bound. Reserve a week in advance by calling 505-1020.*

Hockey—1/2: Rangers vs. Islanders at 7:30 P.M., Madison Square Garden (MSG Network); 1/2: Devils vs. Pittsburgh Penguins at 7:35 P.M., Continental Airlines Arena (Sportschannel); 1/4: Rangers vs. Ottawa Senators at 7:30 P.M., Madison Square Garden (MSG Network); 1/5: Devils vs. St. Louis Blues at 7:35 P.M., Continental Airlines Arena (Sportschannel); 1/6: Rangers vs. Colorado Avalanche at 7:30 P.M., Madison Square Garden (MSG Network).

Basketball—1/3: Nets vs. Atlanta Hawks at 7:30 P.M., Continental Airlines Arena (Sportschannel); 1/5: Knicks vs. Milwaukee Bucks at 7:30 P.M., Madison Square Garden (MSG Network); 1/7: Knicks vs. Dallas Mavericks at 7:30 P.M., Madison Square Garden (MSG Network); 1/7: Nets vs. San Antonio Spurs at 7:30 P.M., *Continental Airlines Arena* (Sportschannel); 1/9: Nets vs. Minnesota Timber Wolves at 7:30 P.M., Continental Airlines Arena (Sportschannel); 1/11: Knicks vs. Boston Celtics at 8 P.M., Madison Square Garden (MSG Network).

Online

Devo's Mark Mothersbaugh—Chat with Devo lead singer and satirist Mark Mothersbaugh who, in addition to composing Defekt, an electronic anthem for a post-industrial society, on "Rifff," is also founder of Mutato Muzika, a multimedia production company, and composer for *Rugrats*, an animated Nickelodeon program. On the Microsoft Network: 1/2 at 9 P.M.

Look Into the Crystal Ball—What's in store for you—and the world—in 1997? Psychic Linda Georgian will use her talents to predict important events for the New Year. Georgian the author of *Create Your Own Future: A Practical Guide to Developing Your Psychic and Spiritual Powers*, and is also co-creator of the Psychic Friends Network. On Prodigy in the Spotlight area: 12/30 at 10 P.M.

Flirting Tips—Flirting expert/therapist Susan Rabin, author of *101 Ways to Flirt*, chats on Prodigy in the Spotlight area: 1/6 at 10 P.M.

Drew Barrymore's Mom—Jaid Barrymore hosts a weekly online chat show, "Jaid Barrymore—Uncensored," on AOL Live. The 45-minute interactive program takes place on Thursdays at 11 P.M. on America Online.

Political Junkies—Join the Great Debate live every Monday night at 9 P.M. as two pundits meet to debate the political headlines of the week. Pundits Tony Snow, Susan Estrich, Robert Novak, and Mark Shields go toe-to-toe at keyword: Great Debate on America Online.

Cindy Adams—Hankering for a little more inside scoop in your day? Join Ms. Adams for her Gourmet Gossip hour. Chat with one of the gossip queens of New York every Wednesday and Sunday night at 11 P.M. on America Online.

Caught in the Act
THE PHOTOGRAPHER IN CONTEMPORARY FICTION
EDITED BY BARRY MUNGER

Photograph by Wayne Simpson.

In Print **Short stories about short-story writers are plentiful and only rarely good; short stories about photographers are surprisingly common, and, on the evidence of Barry Munger's anthology *Caught in the Act*, much more compelling. Munger (a freelance photographer himself) illuminates what contributor V. S. Pritchett called "the image trade" with fiction from Cynthia Ozick, Paul Theroux, Italo Calvino, E. Annie Proulx, and others. (Timken Publishers, Inc.; $17.95.)**

kids

Online...Opera...PB & J

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Children's Events

First Night—Kids can get a vision of New York the way it ought to be with couples from all over the city doing the tango, (instead of rushing for trains) in Grand Central, waltzing at Manhattan Center, and swinging their partners in Bryant Park. Specifically for families are an afternoon of entertainment by TheatreSports at **ARTSCONNECTION** (11:30–4), a petting zoo (11-5) at **BRYANT PARK**, an ongoing be-in on the Observation Deck at **THE EMPIRE STATE BUILDING** (9:30 A.M. to 11:30 P.M.). The Gizmo Guys are at the central branch of the **NEW YORK PUBLIC LIBRARY** (1:30–5:30), and a salute—around the piano—to American Musical Comedy, with songs from Rodgers and Hart, Lerner and Loewe, Sondheim and others, is at **THE NEW-YORK HISTORICAL SOCIETY** (2–7). Admission to all events is free with a First Night New York '97 button ($20 for adults, $5 for children under 12). For further details of the sixth annual fourteen-hour extravaganza, call the First Night hotline, 212-922-9393.

Surf City—**SONYWONDER,** the extraordinarily frolicsome (and free) hands-on science and technology museum, recently added CYBERPLAY Online, an exhibit that lets you check out up-to-the-minute basketball action, music, and world news or tour the White House with Socks. (While you're there, you may also want to track a hurricane, re-mix a Celine Dion song, and help produce a television show.) Note new hours: Tues., Wed., Fri., and Sat. from 10 to 6, Thurs. from 10 to 9, and Sun. from noon to 6. 550 Madison Ave., at 56th St. (833-8100.) ●

A Christmas Carol—Tony Randall stars in Dickens's transformation of Ebenezer Scrooge in Victorian England. A musical chestnut topped off by a frothy snowfall that (look out!) blows onto the audience. Through 1/5/97. **THE THEATER AT MADISON SQUARE GARDEN,** Seventh Ave. at 34th St. (307-4111); $19–$59. ●

Mummenschanz—The Swiss-based mime trio performs in a language as universal as it is idiosyncratic. A great campfire for multigenerational powwows. Through 1/4/97. Lincoln Center's **ALICE TULLY HALL**, Broadway at 65th St. (875-5050). Tickets are $25 to $35. ●

All the Better to Eat You With... The scary fairy tale, conducted by Andrew Davis, is performed in English with suitably lavish scenery and costuming—the quintessential opera intro for children at the **METROPOLITAN OPERA HOUSE**. Through 1/7/97 with mostly 7 P.M. curtains. Lincoln Center, 65th St. and Broadway (362-6000); $24 to $145. ●

Rockettes—Can you believe the live animals in the nativity scene? All that high kicking? The parade of wooden soldiers? **RADIO CITY CHRISTMAS SPECTACULAR** reliably cranks out that holiday spirit just the way we like it. Through 1/5/97. Call for a schedule (307-1000); $10 to $54. ●

Cartoon Characters—See Betty Boop, Popeye, Ko-Ko the clown, and other Max and Dave Fleischer animated classics, with restored prints and live music at the "Out of the Inkwell" festival at the **AMERICAN MUSEUM OF THE MOVING IMAGE**. Through 1/5/97. Call for specific movie schedule. 35th Ave. at 36th St., Astoria (718-784-0077); $7, $4 seniors, children, and students. ●

Choo-Choo Obsession—Fifteen model trains methodically chug in and out of Weehawken Station circa 1940, past farms and through lit-up cityscapes, at an enormous miniature-train set-up in the Atrium in the Shops at **CITICORP CENTER**. Expect to wait in line at peak times. Lexington Ave. at 53rd St. Through 1/5/97. Hours are daily (except Christmas Day) 10 to 8:30. A fantasy landscape in a more rustic vein is at the Holiday Garden Railways exhibit at the **NEW YORK BOTANICAL GARDEN** through 1/5/97. 200th St. and Southern Blvd. Call for hours (718-817-8700); admission is $3, $1 seniors, students, and children; free on Wed. and Sat. from 10 to noon.

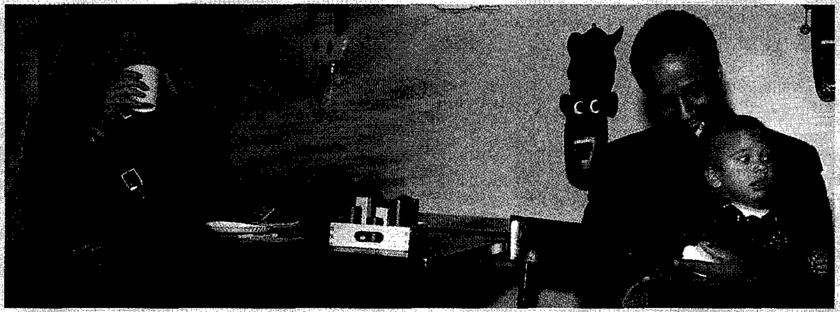
***Nutcracker* Suite**—Last week to see the New York City Ballet dance *George Balanchine's The Nutcracker* at **LINCOLN CENTER**. Performances are through 1/5/97; tickets are $18–$72 (870-5570). ●

Big Top—**BIG APPLE CIRCUS'**s "The Medicine Show" is staged as a small-town 1890s folly. Little kids especially appreciate the fact that no seat is farther than 50 feet from the action, the better to see acts like the Muttville Comix (a troupe of performing dogs rescued from shelters worldwide). Performances through 1/12/97 are under the big top at Lincoln Center's **DAMROSCH PARK** (268-0055); $10–$49.

Restaurant

Tower of Babble

Children chatted as eagerly to themselves as to one another one day last week at the Little Hands Playcafe (433 East 6th Street). Exactly what the object they were playing *on*—a loopy multicolored wooden sculptural whirligig in the middle of the room (at right)—was called depended on whom you asked. "It's a castle," soon-to-be-4-year-old Sasha Zeitz stated firmly from the upper balcony. Other children of similar age said it was "a flower," "a fire station," or an "exercise room," before getting back to the various tasks such environments demand. For parents, the entire restaurant—a newly opened oasis of child-friendliness in the East Village—has the same wish-fulfilling tendency. One mother, who mused, "If my apartment was this big, I'd never leave," sees the 1,400-square-foot storefront as a kind of home extender. For others, it's the restaurant where they can bring the kids and not get dirty looks. Sandwiches—such as smoked turkey with cream cheese, and sprouts and tuna with celery (each $5.50)—tend to be health-conscious. Children's fare is a happy combination of nutritious and pragmatic: pasta with cheese ($2), peanut-butter-and-jelly sandwiches ($2.50), tiny knishes (50 cents apiece), carrot sticks ($1 a cup), and glasses of milk ($1). Children are charged $2 to play on the main floor. Downstairs—where there are ongoing supervised activities, such as macaroni-necklace-making and hand-puppet improvisations—the price of admission is $4 per child. (Three times a week, more formal workshops are given, which cost $6.) Amid all this noisy self-expression, parents can sit in contented silence—grateful for the opportunity to cradle a cup of coffee, and not (for the time being) a child. BARBARA ENSOR



cue

Kate O'Hara
Editor

Maureen Callahan
Movies

Barbara Ensor
Kids

Patricia Falvo
Sports

Linda Hall
Books
Events
Radio

Alexandra Lange
In Concert
Theater

John Leonard
Television

Edith Newhall
Art

Robin Raisfeld
Restaurants & Bars

Charles Runnette
Online

Ethan Smith
Nightlife
Popular Music
Cabaret

Photographs by Angela Cappetta.

in concert

A Viennese Evening...Pre-1800 Motets

Classical Music

Tuesday, December 31

New York Philharmonic—New Year's Eve celebration with violinist Midori and soprano Renée Fleming; Zubin Mehta, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $35–$150.*

Amor Artis Chorus and Orchestra—An all-Bach concert. *St. Jean Baptiste Church, 76th St. and Lexington Ave. (874-4513), at 8; $25.*

Bargemusic—Bach's complete Brandenburg Concerti, an annual tradition, in a live National Public Radio broadcast. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 8; $150.*

Wednesday, January 1

Salute to Vienna—Inspired by the *Neujahrskonzert* in Vienna, The New York Pops performs a New Year's Day salute, featuring works by Johann Strauss, Mozart, Lehar, and Josef Strauss and performances by tenor Peter Jelosits and soprano Lotte Leitner; Philippe Entremont, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 2:30; $15–$65.*

Friday, January 3

New York Philharmonic—With violinist Midori, performs Bartok's *Violin Concerto No. 2* and Tchaikovsky's *Symphony No. 5*; Zubin Mehta, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $20–$75.*

Saturday, January 4

Casual Saturdays—Musicians of the New York Philharmonic perform works by Prokofiev and Tchaikovsky; Zubin Mehta, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 2; $15–$65.*

New York Philharmonic—With violinist Midori, performs Bartok's *Violin Concerto No. 2* and Tchaikovsky's *Symphony No. 5*; Zubin Mehta, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $20–$75.*

Zoom: Composers Close Up—Pianist Emma Tahmizian performs the world premieres of works by Robert Gates, Heather Schmidt, and Dalit Hadass Warshaw, followed by a discussion with the composers. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 9; $8.*

Sunday, January 5

Sundays on the Island—Flutist Mindy Kaufmann performs works by Telemann, Bach, and Vivaldi with pianist Ilan Rechtman and piccolo-player Iris Regev. *Le Refuge Inn, 620 City Island, Bronx (721-7711), at noon; $12*

Music Before 1800—"*Hodie Christus Natus Est*" features motets written for Advent, Christmas, and Epiphany by Orlande de Lassus and Jan Pieterszoon Sweelinck. *Corpus Christi Church, 529 W. 121st St. (666-9266), at 4; $18.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Performance

Singing in the New

You'll still get a midnight kiss, but the New York Philharmonic's champagne-themed concert on December 31 promises a far more tuneful "Auld Lang Syne." Violin virtuoso Midori and lyric soprano Renée Fleming join the full orchestra, conducted by Zubin Mehta. Call 751-6500 for tickets.

Steady Onward—Ehran Elisha's kinetic music ensemble performs the premiere of Elisha's *Steady Onward*, a suite in four parts. *The Knitting Factory, 74 Leonard St. (219-3055), at 9:30; $8.*

Tuesday, January 7

Concert Artists Guild—"The Intimate Brahms," the first in a series of three programs of the composer's complete chamber works performed by the Bachmann-Kilbonoff-Fridman Trio. This program, repeated on 1/11, features guest artists violist Eufronsina Raileanu and clarinetist Alan R. Kay. *Kosciuszko Foundation, 15 E. 65th St. (333-5200), at 7; $20.*

New York Philharmonic—With violinist Midori, performs Bartok's *Violin Concerto No. 2* and Tchaikovsky's *Symphony No. 5*; Zubin Mehta, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $20–$75.*

Opera

Metropolitan Opera—Humperdinck's *Hansel and Gretel*, 12/30 at 7, 1/2 at 7, 1/4 at 8; Puccini's *La Bohème*, 12/31 at 7:30, 1/3 at 8; Puccini's *Tosca*, 1/1 at 8, 1/4 at 1:30; Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci*, 1/6 at 7:30. *Metropolitan Opera House, Lincoln Center (362-6000); $23–$250.*

The New York Gilbert & Sullivan Players—*The Pirates of Penzance* through 1/5 and *The Gondoliers* from 1/9–1/19. See "Theater" listings for more information.

Dance

Altogether Different Festival—A series featuring seven up-and-coming dance companies over three weeks: Complexions—A Concept in Dance; Zvi Gotheiner and Dancers; Dance by Neil Greenberg; Sara Pearson Patrik Widrig & company; Neta Pulvermacher and Dancers; Poppo & The GoGo Boys; and Shapiro & Smith Dance. Tues.–Sat. at 8, Sun. at 2 and 7:30. 1/7–1/26. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $30.*

Alvin Ailey American Dance Theater—The New Year's Eve performance includes George Faison's *Suite Otis*, Judith Jamison's new *Sweet Release* (set to music by Wynton Marsalis), and Alvin Ailey's *Revelations*. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. Through 12/31. *City Center, 131 W. 55th St. (581-1212); $20–$60.*

MOMIX—Moses Pendleton's company celebrates its 15th anniversary, including a revival of *Stabat Mater*. Tues.–Sat. at 8, Sat. and Sun. at 2. Exceptions: no performances 1/1; 1/5 at 7:30. Through 1/5. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $35.*

The New York City Ballet—*The Nutcracker* through 1/5. See "Kids" listings for more information. Regular season starts 1/7 at 8 with *Concert Barocco, Kammermusik No. 2, Sonatine*, and *Symphony in Three Movements*. *New York State Theater, Lincoln Center (870-5570); $22–$65.*

Photographs: top, Andew Eccles; bottom, Brigitte Lacombe.

Tomasky *continued from page 20*

apart (Woody Allen got knowing laughs from his New York audiences when, in his science-fiction comedy *Sleeper*, Shanker was identified as the man who had precipitated a nuclear war). It's possible, over time, that certain ghosts from '68 may finally retreat into the mist.

That, and much else, depends on Crew himself, who so far has emerged the biggest winner from all this. The general feeling about Crew during his first year on the job seems to have been: nice guy, smart, good intentions, but hadn't accomplished much. Hey, it's a tough job, made no easier by the various soiled local school boards that have kept him tied up in the courts for months.

But suddenly, Livingston Street exploded into action on several fronts this fall. Crew released an immense 41-volume accounting of precisely where the Board of Education's money goes. It's tragicomic farce that this is the first time such an accounting has ever been made, and in fact the numbers weren't very comforting in several respects (only 42 cents of every dollar gets to the classroom), but at least he came clean. And he has begun to wrestle the alligator of special education. The biggest move, though, was Crew's announcement that he would seek to impose uniform curricular standards across the entire system. Crew's plan would introduce far more rigorous standards than now exist in most districts.

The standards, which cover math, science, English, and something called applied learning, run to some 600 pages; they were developed by the National Center on Education and the Economy in Washington and the Learning Research and Development Center at the University of Pittsburgh. Andy Plattner of the Washington-based group says they were developed "over the last five or six years," after lots of research and focus-group work in liberal and conservative parts of the country produced some consensus on what they should contain.

To a layperson, it must seem odd that so simple a thing as uniform standards can be such a watershed development. But that's how things are in the education business—any Little League parent unhappy with his kid's playing time understands just how much the temperature of any argument increases when it's about children. And when you're dealing with big bureaucracies, heat leads to paralysis.

Most of these "developments" are merely "proposals" right now, so it's way too soon to declare victory. But at least we can start the new year with a little hope, which is more than we've had in most new years.

© 1996 The Fresh Air Fund

Christopher, age 8
Adrian, age 6

OPEN YOUR HEART AND OPEN
A CHILD'S EYES.

THIS SUMMER, WITH YOUR HELP, A CITY CHILD WILL GET TO SPEND TWO WEEKS AWAY FROM THE CITY. TWO WEEKS LAUGHING, PLAYING, LEARNING AND EXPLORING. YOUR $338 DONATION TO THE FRESH AIR FUND WILL MAKE IT ALL POSSIBLE. IT WILL SEND A CHILD TO THE COUNTRY FOR TWO WEEKS. IT WILL OPEN THAT CHILD'S EYES FOR A LIFETIME.

THE FRESH AIR FUND
Serving Children Since 1877

To help, contact The Fresh Air Fund
1040 Avenue of the Americas, New York, NY 10018
e-mail info1@freshair.org or call 1-800-367-0003
Web page: http://www.freshair.org

A copy of the last financial reports filed with the Department of State may be obtained by writing to:
New York State Department of State, Office of Charities Registration, Albany, NY 12231, or The Fresh Air Fund, 1040 Avenue of the Americas, New York, NY 10018

Great Parties

Respected Elegance

Our Georgian Mansion, on 20 Secluded Acres, presents a menu, service and ambiance that are unsurpassed. Magnificent rooms and spectacular formal gardens for your special occasions.

Shadowbrook

THE ZWEBEN FAMILY

1 800 634-0078
908 747-0200
www.shadowbrook.com
Rt. 35 Just Outside Red Bank, NJ
G.S.P. Exit 109 • 45 mi from NYC

Prestige Yacht Charters

Planning Unique Events Aboard Luxury Yachts

CORPORATE/PRIVATE • ALL OCCASIONS

CALL 7 DAYS:
212-717-0300 • 914-968-3220

ZARELA CATERING

Make-Your-Own-Taco Parties & other fiestas catered in your home or office.

For information call:
Marissa E. Sanchez, Catering Director
212-644-6740

DEZERLAND

NEW YORK'S BEST PARTY PLACE

270 Eleventh Ave., NYC

7 Unique Party Concepts for 50 to 1,500

Game Complex/Arcade
Bumper Cars & Batting Cages
Starlight Casino Ballroom
Drive-in Movie Theatre
Karaoke Sing-Along
1950's Classic Car Museum

The Perfect Location for

Bar/Bat Mitzvahs • Sweet Sixteens
Birthday Parties • Fundraisers
Children's Parties • Anniversaries

CALL US: (212) 564-4590

PARTY AMIDST NOSTALGIA

In Terrific 1940s Big Band Ambience.
5 & 10 No Exaggeration

"Perfect, Wonderful Parties"
– Zagat's '96

RESTAURANT • 5 & 10 NO EXAGGERATION • GALLERY • ANTIQUES

77 Greene Street • 212-925-7414

Delia's

Some Of Our Parties

- Donna Karan
- American Express
- JP Morgan
- Oprah Winfrey
- MTV
- CS First Boston
- Dean Witter
- Sotheby's
- Claudia Schiffer
- Tiffany
- Lehman Brothers
- Rolling Stone
- Grey Advertising
- Guess Jeans
- Elite Models
- Robert Marx
- Atlantic Records
- Davis Polk
- John Galliano
- Robert F Kennedy Jr
- Merrill Lynch
- Princess Elizabeth of Yugoslavia
- Morgan Stanley

Private Parties • Restaurant • Dancing • Garden

197 EAST THIRD STREET
NYC 10009

(212) 254-9184
Contact Patty

Event Space Like This Comes Along Once In A Blue Moon

Parties - Dances - Weddings
Exhibits - Cabaret - Benefits

Historic Art Deco Space
Contemporary Continental Cuisine
Theatrical Staging
On-line Connectivity for Exhibitions

Events for 10 to 1,000

THE SUPPER CLUB

240 West 47 Street, New York

Call Amy Kool at (212) 921-1940

LUXURIOUS DINNER CRUISES
charters/holiday parties

The Skyline,
The Statue Of Liberty,
A Great Meal
& Dancing
Who Could Want More?

NOW SAILING FROM THE NORTH COVE YACHT HARBOR AT THE WORLD FINANCIAL CENTER

VIP YACHT CRUISES, Inc.
212-524-9454

DEMI RESTAURANT

Fabulous Food By The Fireplace. Charming, Cozy Madison Avenue Brownstone. Continental Cuisine. Private & Corporate Parties for 10-50 people.
Excellent Service • Comfortable

212-534-5475

MI NIDITO
MEXICAN CANTINA

FIESTA BOWL

One taste is all it takes

THE HOME OF THE ORIGINAL 60 OZ. MARGARITA

PERSONALIZED CATERING for 15-150!
NY's FRESHEST & BEST MEXICAN FOOD.
25 FLAVORS OF MARGARITAS.
FULL VEGETARIAN MENU AVAILABLE.
SUN-WED 11:30AM-12AM. THURS-SAT 11:30-1AM.
SAT & SUN BRUNCH Noon-4:30PM

212-265-0022

852 Eighth Avenue & 51st St., NYC
1240 Lexington, (btwn 83rd & 84th)
(EAT IN OR CARRY OUT ONLY)
ALL MAJOR CREDIT CARDS ACCEPTED

Entertaining

CARICATURES

Leading Caricaturist—Enliven your business or private party. **212-873-1695**

Caricatures & Face Readings—By Sherry Lane. Magical Fun! Corp/Pvt. **212-675-6224**

Herman—"Party Artist Par Excellence" & unique portraits via mail. **914-357-3318**

Top Artist—Colorful, Witty. Fun on Paper, T-shirts. **516-767-4201**

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. **718-782-2250**

ENTERTAINMENT

Master Magician—"Top Rate"--NY Times Amazing Fun for All Events! **718-885-3038**

"ROAST MASTER"
Josh Sands'—"ThisIsYourLife"RoastToast
21 Years. Still #1! NY/NJ **800-474-JOSH**

Magic & Mind Reading—Sophisticated & unusual. Call Michael: **212-677-1536**

SEND BALLOONS - $25!
Bouquets, arches, cntrpieces. **212 935-9577**

Personalized Singing Telegrams!—NYC, LI, Westch, CT. **1-800-936-SING**

Singing Telegram Anytime—Gorillas To Bellhops - We Have 'Em All! **212-929-8609**

"BRAVO!" - Murder Mysteries, Magic, Limo Scav Hunt, Lookalikes, Clinton, Marilyn, Elvis, Roasts, Casino **212-744-9000**

"MAGIC AGENCY, INC."
All Types Of Entertainment At Its Best. Corporate & Private Events. **212-288-9133**

MURDERS—400+ Lookalikes, Magic, Music, Mentalism, Comedy, Casinos, Roasts, Full Event-Planning. All Ages. **Naomi's World Of Ent.: 800-304-4911**

Psychics—Parties/Private. Magic, ESP. Corp/pvt events. 1001 great acts! **599-7576**

GORGEOUS STRIPPERS 914-669-8254
You Name It! We Got It! XXX-R rated! Duos & Some Shows Too Risque To Say!

WANT SOMETHING SPECIAL?!!
Unique Entertainment•Reasonable Prices
DJs/Music•Performers•Dancers•Favors
Themes/Decor•Acts•**600+ Lookalikes...**
the Whole Event! Est.1982 **800-GET-GALA**

Advanced Entertainment—Absolute newest concepts. Free ctlg. **800-223-6060**

• • STRIPTEEZ•A•GRAM • •
The **ONLY** Gift That **UNWRAPS** Itself!!
212-391-2480 • 516-485-6600 • 718-352-9423

MURDER MYSTERY, INC.
KILL 'EM At Your Next Affair.
Corporate • Private Parties • Fund-Raisers
"So Much Fun - It's Almost Criminal."
516-673-4979

Balloons, Costumes, Belly, Strip, DJs, Party Entertainers—Anywhere, any time! **LIFE O' THE PARTY 800-966-7456**

Palmistry, The Tarot, Numerology—By registered psychic. **212-410-1299**

BALLOON BOUQUETS®
Decorating. Special Events: **212-265-5252**
Nationwide Delivery. Info: **800-424-2323**

Philip Klipper Will Astound You!—Magic/comedy for your event **914-337-7762**

Palm Reader—Elegant And Evocative. Entertains All Ages. **212-741-3195**

Santa's Strippers—(M/F.) All Parties. The Perfect Gift! Mandy: **212-946-4600**

SEXY STRIPPERS - Duos
212-744-9000 Hot & Wild. Photos. M/F.

ENTERTAINMENT/MUSIC

LISA GOODMAN ENSEMBLES
Est. 1978 - Fine Classical, Jazz, Motown, Swing, BigBand, Contemporary. Helpful, Creative, Always Available. **212-489-1641**

Pianist/Singer Jonathan Segal
Jazzy Gershwin, B'way, more. **212-222-3169**

Play It Again, Sam!—'20s-'90s Classy & Fun Piano Man: **1-800-PLAY-IT-A...**

One Man Band Plus/Cory Morgenstern—Great Music & Entertainment **914-478-0073**

Mind-Sweeper DJs—Great party music, '30s-'90s. Since 1975. Refs. **718-875-9824**

Prof'l DJs For Every Celebration—Weddings, Sweet 16s, Mitzvahs... **800-545-5288**

World's Worst DJ!—Charlatan Singer, Dance Caller. Ed Jaffe: **516-378-3595**

CHARLOTTE RUSSE MUSIC
Jazz•Rock•Classical•Motown•Klezmer
•Ballroom **(212) 582-5694 / (516) 374-5422**

Mix 'N Match Music Trios—Gershwin to Mozart for Your Event. **718-278-5331**

Anita Brown Productions—Live music for any occasion. Call now! **(914) 358-1634**

A Touch of Class DJs—Dancers, Videos, Karaoke, All Occasions. **718-966-0255**

RCA: Jazz, Rock, DJs, Classical, Etc.—All Events - Magic, Novelty. **212 678-2323**

Affordable Party Music—DJs from $350. 15 Years Experience. **212-662-4921**

Jazz/Classical & South American—Greg Ribot: **212-727-0219 / 201-656-4289**

MARK SONDER MUSIC, INC.
Celebrating Our 11th Year!
800-MSM-MUSIC

GIFT BASKETS

Baskets Galore At The Purple Door—A gift no one ever returns. **212-627-4076**

A Gregorio Gourmet Basket—Quality Italian imported foods in gorgeous baskets w/great value & a signature gold cherub. Ship nationwide! **1-800-GREGORIO**

GOURMET CATERING

A Chef's Table Ltd.... 212-427-1089—Unique Gourmet Food & Floral Design.

Catering By Hayden—Culinary perfection. Reasonable. Has lofts. **212-751-1459**

...and the Entertaining is EASY!!!
BBQs • Picnics • Events • Weddings
FoodThoughts NY/NJ • 800-270-FOOD

PARTY HELP

On-Site—Food Prep, Serving, Cleanup. For Your Occasion. **212-682-6281**

PARTY PLANNING

No-Fee Event Planning—Corp & private parties, weddings... Top Client List. RED LETTER EVENTS **212-772-1177**

PARTY RENTAL

Pinballs • Juke Boxes • Video Games Pool Tables • Casino Equip • Popcorn Cotton Candy... Sales & Rentals **935-9577**

PARTY SERVICE

Coldwaters - Private Room Seats 15-75—988 Second Ave, nr 52nd St. **212-888-2122**

NEW YORK'S FAMOUS—Party Specialist. Sumptuous buffets & endless cocktails in our funky duplex. $35 pp. The Hudson Grill: **645-2729** - Andy or Kirsten

THE MOVABLE FEAST, INC.
Catering for the perfect party. Private & corporate. Lofts, yachts, museums, clubs. Brochure - **(212) 227-7755**

Rodeo Grill—Live music, 2 party rooms. 375 Third Ave. (27th St.) **212-683-6500**

PARTY SPACE

Large & Small, Corporate & Ball
Uptown & Down. Free Location Service.
Event of the Year, Inc. 212-570-1055

MICKEY MANTLE'S
The nation's #1 sports-themed restaurant offers an exciting atmosphere for parties up to 250. Audio/video system, large-screen TV, museum quality memorabilia, sports celebrity appearances. Brand New Private Party Room!
Many options to fit your budget.
Call Larry Tart at 212-688-7777

Upper East Side Billiard Club
Unique party space. 10-250. **212-831-7665**

Gifts From The Heart
a special bannered display advertising section for Valentine's Day
Issue Date: February 10
On Sale: February 3
Deadline: January 20
CALL: 212-779-7500 or FAX: 212-779-2449

S.O.B.'s—Party in tropical paradise. 20-400. On & Off-premises. Wild! **243-4940**

Spectacular Art Gallery—25-300p. Com-m'l kit. Pvt/corp/weddings. **212-353-0088**

LE FIGARO CAFE
A VILLAGE LANDMARK
Garden Room, Fireplace, Music, Full Bar. Affordable $$. 15-100. **212-388-0002**

SUCCESSFUL AFFAIRS
Uncovers the finest in party facilities. Our service is at no cost to you. **212-684-6402**

Priv. Parties—Catering-Bachelor, Corp, Holiday, 20-400p. Michael: **212-650-0561**

Views Hudson, WTC—New! Magnificent! 100-800! Other sites too! **212-727-7282**

Park Avenue Country Club - 685-3636—Dynamic 10,000 sq ft party space. 25-650.

Elegant 4-Story Gallery—Event space in Soho. Elevator, many restrms. **212-965-9186**

Your Wedding, Bar Mitzvah, S. Sixteen in our beautiful Upper East Side setting. Event plan'g. **202east** Doug: **212-861-4330**

DEZERLAND
NEW YORK'S BEST PARTY PLACE
7 Unique Party Concepts for 50 to 1500
Corporate Affairs • Bar/Bat Mitzvahs
Sweet Sixteens • Children's Parties
Anniversaries/B'days • Fundraisers
Las Vegas Style Casino Ballroom
Karaoke • Gameroom & Sports Complex
Drive in Movie Theatre • Classic Car Museum
CALL ABOUT OUR $500
KID'S B'DAY PARTY SPECIAL!
270 Eleventh Ave., NYC (212) 564-4590

THE MADISON 679-2932
3-Story Mansion Specializing in Corp. Events, Fund-Raisers, Weddings. 25-500p.

Gaslight—New W Vlg, Touch of class. 20 Fr drs,mahog bar,tin ceils,20-200. **479-7306**

LANDMARK ON THE PARK
"One of the Most Elegant yet Affordable Locations in New York." **212-595-8410**

Elegant Space—Park Slope. Prof'l Kit. **718-499-1251.** Caterers Welcome.

200 FIFTH 675-2080
NYC's Most Exclusive Ballroom. Weddings, Fund Raisers, Corp Events. 100-999p.

THE SUPPER CLUB Perfect for Your Holiday Party Midtown Dinners/Luncheons. 20-1,000. Art Deco Elegance. **212-921-1940**

MANHATTAN PENTHOUSE
On Fifth Avenue. "Latest 'In' Party Location". Best Views in Manhattan. Banquets for 75-200. Call **212-627-8838.**

Party Specialists—#1 location, 20-120pp All pvt/corp events - w/ or w/out catering. Prince Street Club, Soho. **212-353-0707**

WEDDINGS

Videotape Your Wedding—Unobtrusive and traditional style. VIP: **516-935-6053**

Castles, Mansions, Estates—Spectacular locations in NYC & LI. **212-675-2080**

New York Kids

CHILDREN'S CLOTHING

MARSHA D.D.
The Hot Spot for the Coolest Pre-Teen Clothes! Smith bellbottoms in 5 fabrics & 10 colors... Huge selection of long-sleeve tees... Headquarters for Hank Player... NBA tees & sweats... Beanie Babies, funky jewelry, keychains, nail polish.
1324 Lexington Ave. @ 88th. 212-534-8700

Marcia's Attic for Kids & Adults
Up to 50% off all fall & winter mdse + take an additional 20% off all sale mdse.
213 Main St., Fort Lee, NJ **201-461-9306**
32 N Dean St., Englewood, NJ **201-894-5701**

Call Debbie Horowitz at: **212-545-3683** to advertise in this exciting section !

ENTERTAINMENT/TEEN & PRE-TEEN

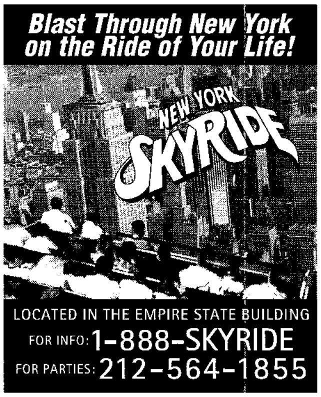
BAR/BAT MITZVAH
$3,500 PARTY PACKAGE
DEZERLAND/FUN CITY
(Check our large ad under Party Space.)

ENTERTAINMENT

Amazing Shawnee's—Magician/Clown/Puppet Shows! For info: **212-387-7469**

Starmite Puppets—Lion K, Aladdin, Quasi, Dalmations Sesame, Dinosaurs, Pooh, Face Paint, Balloons. **473-3409**

To advertise in **NEW YORK KIDS**, call Debbie Horowitz at: **212-545-3683**


Blast Through New York on the Ride of Your Life!
NEW YORK SKYRIDE
LOCATED IN THE EMPIRE STATE BUILDING
FOR INFO: 1-888-SKYRIDE
FOR PARTIES: 212-564-1855

PARTY SPACE

Upper East Side Billiard Club—Best party space for kids! 10-200. **212-831-7665**

Party Palace—Video/pinball/arcade/5-15. Play space/rides/balls/bounce/1-8. **935-9577**

TOYS

Brio Trains/Accessories, 15% Off List—We Ship UPS. Toll-Free: **1-888-33-SWING**

Gifts From The Heart
Our special Valentines Day gift section will appear in the February 10th issue, on sale February 3rd. To advertise or for more information, call: **Debbie Horowitz 212-545-3683** or fax **212-779-2449**

Boats and Yachts

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind. No event too large or too small.
Corporate & private. **212-534-6380**

CORP & PVT PARTIES & WEDDINGS
135' Classic DIPLOMAT
100' Contemporary CELEBRITY
See us at Pier 84 at W.43rd St.
Leisure Yacht Charters (212) 594-9555

PRESTIGE YACHT CHARTERS
Planning Unique Events Aboard Luxury Yachts
Call 7 Days: 914-968-3220 or 212-717-0300

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two - to your largest corporate events.
NYC 212-594-1561 NJ 201-482-1991

Manhattan Yacht Charters
Over a Decade of Value & Service.
Consider Us Above the Rest.
212-995-5470 - ask for Mary.

MYSTIQUE
Classic Weddings & Private Parties
MYC, Inc., Wall St., NYC. 212-856-9446

boats & yachts
CALL DENISE AT: 212-545-3682

CLASSIFIED ADVERTISING RATES

There are approximately 36 characters per line (count each letter, space or punctuation mark as one character). Minimum ad size is two lines. Special placement is $50. Deadline is Tuesday at 5PM for issue on sale the following Monday. Advertiser must include street address and daytime phone numbers. Call us at 212-779-7500 or fax to 212-779-2449.

TOWN & COUNTRY ads are $43.50 per line (flat rate).
TRAVEL ads are $43.50 per line for 1X.
SERVICES & SALES ads are $61.25 per line for 1X.
ENTERTAINING ads are $60.50 per line for 1X.
ASSORTMENTS ads are $58.00 per line (flat rate).

STRICTLY PERSONALS ads are $37.00 per line (flat rate).
HEALTH & FITNESS ads are $61.25 per line for 1X.
INTERIORS & EXTERIORS ads are $60.75 per line for 1X.
NEW YORK KIDS ads are $43.50 per line for 1X.
INNS & LODGES ads are $49.25 per line for 1X.

Frequency and Display Rates Available

INSERTION ORDER

Name ____________________

Street Address ____________________

City ____________________ State ____________________ Zip ____________________

Day Phone (for our records only) ____________________

Payment: Check ________ M.O. ________ MasterCard ________ Visa ________ AmEx ________

Card Number ____________________ Exp. Date ____________________

Signature ____________________

AD COPY :

Travel

Winter Rentals

HUNTER MNT - SKI WINDHAM
Ski Houses • Condos • Lodging • Conferences • Seasonal or Short Term Rentals • Shares Available - $1000/Bed for Season. **Call Jeff Prince Real Estate:** 518-589-6060 Fax: 518-589-9859

To advertise in *New York Magazine's* **TRAVEL** section, please call Chris Lutkin at: **212-545-3673** or fax: **212-779-2449**

Beautiful Country House
Views, ponds, 4 bedrooms, sauna, 20 mins skiing. Between Woodstock and Saugerties. $1200 per month winter/possible summer rental. 212-673-8261

VERMONT RETREAT—Picturesque 5-BR farmhouse. All amens, fplc. Near ski: Stratton, Bromley. Shopping: Armani, DKNY, Brooks Bros. Gourmet Inns... $650/wk, $1800/mo. 212-799-1670

TRAVEL SERVICES

CATSKILL SHUTTLE - 800-607-2753
NYC to the Mts! Weekdays & Weekends! Cooperstown Special! Day Trips too!

BED & BREAKFAST Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - voted 1 of 10 best B&B's in the USA. Evergreen rms. Elegant poolside guest wing. Every amenity. Comp Euro bkfst. Daily cocktail party. Beach club. Downtown walk to history/beauty/romance. Spec Honeymoon rates. Broch/video: 800-253-3466. **Email: curry@travelbase.com or www.travelbase.com/destinations/keywest/curry-mansion/**

To advertise in this section call Chris Lutkin at: **212-545-3673** today!

BED & BREAKFAST New York

Manhattan B&B—$60-$90. Also private apartments. 800-747-0868; 212-977-3512

Manhattan Hotel Alternative—Private Brownstone Apts. Affordable. 212-206-9237

Comfy/Cozy B&B—Furn studios, 1-BRs, 2-BRs, lofts. Short/long term. 212-965-1102

VILLA/CONDO/APTS Florida

Florida Keys—Private homes! $350-$1,750/week. Sullivan Realty: 800-874-1894

Inns and Lodges

CONNECTICUT

BLACKBERRY RIVER INN -- Norfolk 800-414-3636
Wake up in the mountains at our 232-yr-old, elegant Colonial Inn on 27 scenic acs. Beautiful rms, some w/fplc/jacuzzi. Bkfst incl. Antiquing/hike/relax! 860-542-5100

FLORIDA

ROMANTIC SW FLORIDA RESORT & SPA NEAR NAPLES
A gorgeous setting surrounded by tropical tranquility. Charming accommodations, reminiscent of the days of Hemingway, take you back in time. Award-winning natural spa cuisine. Close to white sandy beaches, Everglades, golf, tennis. 1 week w/3 gourmet meals, fitness programs, trips frm $695/dbl. Call: 800-279-3811

NEW JERSEY

ANGEL Of The SEA B&B, CAPE MAY'S FINEST
Elegant, Romantic Victorian Mansion. Ocean Views, Private Baths, Gourmet Bkfst, Aft Tea, Wine & Bikes. **Rates as one of the Top 10 in USA!** 1-800-848-3369

NEW YORK

A SEDUCTIVE RETREAT......On Golden Pond
Priv, tranquil & romantic. Intimate suites w/jacuzzis for 2, fplcs & pvt decks. Come Turn Off The Rest Of The World. Lakehouse. Rhinebeck/90 mins NYC. 914-266-8093

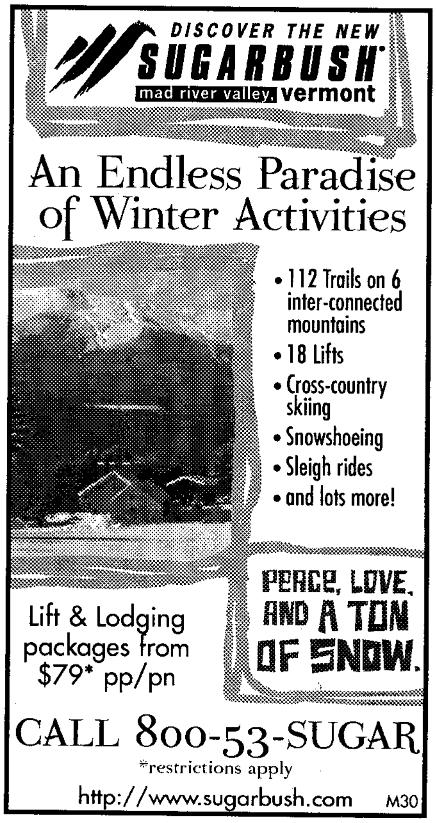
To advertise in *New York Magazine's* **INNS AND LODGES** section, or to get information, please call Chris Lutkin at: **212-545-3673** or fax: **212-779-2449**

Winter Getaways

Deluxe Hunter Mountain Holiday Retreat
Hunter Mtn's Only Luxury Hotel. Closest to skiing. Fireplace suites, indr pool/spa, jacuzzi. Gourmet Cuisine. Featured NY Times & Great Inns of America. **Scribner Hollow Lodge, Hunter, NY:** 800-395-4683

ESCAPES 2000 - HUNTER/WINDHAM NORTHERN CATSKILLS (1-800-590-2737)
Private mountain villas & luxury townhouses. 1, 2, 3, 4 & 5 BRs. Panoramic views. Fireplace. Private deck. Hot tubs. Full kitch, CCTV, VCR & CD. Skiing - downhill & x/c. Snowboards. Hike. Horses... Or just relax! Great restaurants & pubs. NYC just 2 1/2 hours.

inns and lodges



DISCOVER THE NEW SUGARBUSH mad river valley, vermont

An Endless Paradise of Winter Activities

- 112 Trails on 6 inter-connected mountains
- 18 Lifts
- Cross-country skiing
- Snowshoeing
- Sleigh rides
- and lots more!

Lift & Lodging packages from $79* pp/pn

PEACE, LOVE, AND A TON OF SNOW.

CALL 800-53-SUGAR

*restrictions apply

http://www.sugarbush.com M30

Advertising Information

Phone: 212-779-7500

Fax: 212-779-2449

Address: 2 Park Avenue, 11th Fl
New York, New York 10016

Hours: Mon.-Fri. 9am to 5pm.

Ad Close: Tuesday for the issue on sale the following Monday.

General Information: There are approximately 36 characters per line. Count each letter, space and punctuation mark as a character. Certified check, money order or credit card info must accompany ad copy. Call for rates. All ads accepted at the discretion of the publisher.

Town and Country Properties

APARTMENTS FOR RENT
Manhattan

Seen in "The Wall St. Journal" & "Inc."
Furnished, licensed, all credit cards.
212-348-8100 (7 days/24 hrs) Fax: 348-8362
OXBRIDGE 800-550-7071

HOME2—Great Furn Apts. D/W/M. Call Pat/Chiqui: **212-448-9223/800-203-7028**

As You Like It— Select Furn Apts. Style/Location/Value. **212-695-3404; 800-277-0413**

To advertise in the **TOWN & COUNTRY** call Chris Lutkin at: **212-545-3673**

REAL ESTATE SERVICES

GOV'T FORECLOSED—Homes *for pennies on $1. Delinquent Tax, Repos,* REOs. Your area. Toll-free: **1-800-218-9000 Ext. H-4235** - for current listings.

REAL ESTATE SERVICES
New Jersey

RELOCATING? New Jersey - Marlboro/Manalapan/Freehold. 1 Hour NYC/Free Info/School Reports. C21 Mack-Morris Iris Lurie Realtors. **Toll-Free: 888-RELO-555**

Sports Guide

PERSONAL TRAINER

Enjoy—Certified Personalized Exercise & Diet Instruction At Home. **212-604-9850**

For Women Who Want Results
Certified Trainer - As Seen In Allure.
Call The Bodysmith Co. **212-249-1824**

Try A Free Workout 1st—Then decide. Discover a body within your body. **355-2325**

Get The Body U Want—Certif Trainer. Home/Our Gym. All Levels. **212-874-2595**

More Muscle, Less Fat—Cert Trainer NYU/ACSM. Pvt Gym. Free Eval. **274-9003**

Less Is More! High-Intensity Body Building. NASM/ACE cert. 16 yrs exp. Natural Competitive Body Builder. Midtown, Pvt Gym. $35/Session. Lou: **718-497-2965**

Survival Of The Fittest - Fitness For All Ages. Cert Trainer. Exercise & Safe Weight Loss. Home/Gym. **212-717-2677**

PHYSICAL FITNESS

Talk Live To Female Body Builders—& Wrestlers. Raw. **888-255-FLEX $2.50/min.**

ROLLERBLADES

•NY SkateOut • Gift Certificates—*Learn Rollerblade Skills & Safety* **486-1919**

Health and Fitness

COSMETIC SURGERY

ARE YOU CONSIDERING COSMETIC SURGERY?

Expert consultant will help you make this exciting decision comfortable and pleasurable. I will answer all your questions, work with your budget and, as your personal shopper, I will recommend the finest Board-Certified Plastic Surgeons.

Please call Denise Thomas for more information:
212-734-0233

A NEW BODY THRU LIPOSCULPTURE
Lose 5-20 lbs of fat, up to 3 sizes, using latest large-volume Tumescent Technique. Felix Shiffman, MD. Free Consult. **246-2960**

COUNSELING

Psychotherapy—Convenient West Side location. Flexible fees................**212-340-1159**

DENTAL

NY BREATH CARE
Provides The Most Effective Anti-Halitosis Treatment Avail. Featured On 20/20 & Today. App't/Info: **212-683-6505**

ELECTROLYSIS

•LASER ELECTROLYSIS•
Painless/No Needles. **Up West 724-5000**
Chelsea 645-9212 / Great Neck 516-773-MAXX

HEALTH & BEAUTY

914-368-3000 Suffern, NY nr Rt 17
Grand Opening * Swedish * Shiatsu

HOLISTIC HEALTH

Holiday Treat Warm Baths, Silky-Smooth Massages, Inner Cleansings. Private. **212-246-4276**

Colonic Cleansing—Enemas And Massages. W. 94 **222-4868** / E. 51 **751-2319**

Bodywork For Impotence, Frigidity & Muscle Pain. Latest Advanced Technique. Legitimate Only. Ronit: **212-330-8848**

Colon Hydrotherapy—Fort Lee, NJ. By Appointment. **201-944-1992**

MASSAGE/THERAPEUTIC

BODY RENEWAL
Baths, Massages, Inner Cleansings.
Rare, Unique & Beautiful. **212-695-0780**

Harvard Prof/Masseuse—Positively Spiritual Session. W.56th. **212-974-9633**

NU LOOK - JAPANESE SPA—
Shiatsu - Swedish. Sauna & Steam Room.
M/F & Couples. Residential Service Avail.
11 E. 36th. **212-447-6666 / 800-834-7286**

God-Given Hands—Swedish Massage. Studio/Residential. Tom: **212-570-9442**

Intense Therapeutic Massage—Stress/Sports-Related. Lic'd. Joy: **212-696-0043**

Excellent Swedish Massage—By Experienced Masseuse. **212-501-0603**

Licensed Therapeutic Massage—Douglaston, Queens. **718-225-1123**

High-Class, High-Level—Complete Therapy. **212-221-6868**

Luxurious Body Rejuvenation Baths, Cleansing, Sensitive Massages By Exp. Nurses. Call After 4:30PM. **212-749-6442**

16 Yrs Exp. Lic./No Sex Calls—E. 60s. Stress/Strains. 7 days. Jeanie: **212-750-8947**

Ki-Touch Center—Swedish, Refl, Facials, Steamroom. **212-682-1166 / 718-236-0060**

Relax, Stress, Pain Relief—Swedish. Aromatherapy. Reflex. Wax. **212-213-4114**

OSAKA 212-682-1778
Ideal Place To Treat Yourself. **575-1303**

MEDICAL

HIV/STD/GENITAL WARTS
HIV Results in 15 Mins. Confidential.
Central Park Medical Assoc. 246-0800

HELP
INFERTILE COUPLES

Healthy women between the ages of 21 and 33 are needed to donate eggs (ova) for infertile couples. All procedures will be performed at a leading New York *teaching hospital.* Volunteers will receive a free comprehensive medical evaluation and will receive $2,500 compensation for time and effort. Anonymity and confidentiality guaranteed.

For more information, please call 212-241-0220

PENIS ENLARGEMENT Custom Vacuum Pumps - Surgical. Gain 1" to 3". Permanent/Safe. Enhance Erection. FREE Brochures. Dr. Joel Kaplan: **312-409-1950**

WEIGHT CONTROL

15 Stubborn Lbs?—New Medications. 5-Week Programs. **212-570-5058**

The Medication Everyone Is Talking About! Losing Weight Has Never Been Easier. Physician-Supervised. Convenient Hours And Location. **212-737-4644**

BIOCHEMICAL MEDICAL CARE
phfen-plus™. Our Exclusive Combination Of Natural Nutrients + Medication = Dramatic Low-Dose/Enhanced Effectiveness. Ensured Safety. **800-MD-8-THIN**

Medifast™ Weight Loss—& Medications By Board-Certified Internist. **212-535-7785**

1-800-870-SLIM
Private MD - Phen/Fen Avail.
Affordable Fees - Manh/Queens Location.

THE EASY WEIGH™
NYC, New City, White Plains, Ft. Lee.
MD-supervised. Phentermine/Pondimin©.
Now Offering ENDERMOLOGIE™
888-LO-WEIGH / 914-638-6663

DON'T WAIT!
PHEN/FEN, REDUX & BEYOND...
1st Visit $100, Including EKG & Meds.
Every 2 Wks $60, Exam Plus Medications.
Internal Medicine/Weight-Loss Specialist,
R. Andria, MD. **718-332-8181**

Medical Weight Loss—Using Medications, As Per NY Times. **212-288-5468**

Physician-Supervised Weight-Loss
Program - Using Medication.
West Village Office. **212-529-4540**

Lose Easily With Hypnosis No Drugs!
Int'l Acclaimed Method. Cert 1972.
Nancy Donenfeld, MA. 200 E 61. **758-7575**

health and fitness
[illegible]

Home Expo

MIDTOWN LIGHTING

Introducing the Largest LIGHTOLIER® Stocking Distributor In Midtown Manhattan!

- Brand New State-Of-The-Art Lighting Showroom
- Open Monday - Friday, 8-5 PM, Saturday, 8-2 PM
- Bring This Ad In To Receive A **10% Discount**
- MC/VI/AMEX

155 West 18th St.
Between 6th & 7th Aves

Phone: **212-255-7701**
Fax: **212-255-6889**

North Carolina Discounts in Manhattan!

"Best Discount Furniture Source" *New York Magazine, 1995*

Save from 33%-45%* on over 400 leading furniture brands!

If what you're looking for is not on our Showroom Floor, you'll find it in the manufacturer's official catalog. So, give us a call today, or come to our Showroom with the brand name and style number you want.

North Carolina Furniture Showrooms

CELEBRATING 20 YEARS OF SAVINGS

12 W 21st Street (off 5th Ave), 5th Fl, Manhattan (212) 645-2524 • (212) 260-5850

Open 7 Days/Week. Deliveries Everywhere. *Manufacturers' suggested retail price

---

Interiors and Exteriors

ART

Gifts From The Heart

New York Magazine's Valentine's Day Gift section will be appearing in the February 10th issue, on sale February 3rd. Advertising deadline is January 17th. **For further info on this and other special sections in the coming year, call Michelle Krell Kydd at: 212-545-3672**

BATHROOMS

Wizard Custom Bathrooms & Kitchens Marble, Tile, Whirlpools, Kohler, AM Stand. Custom Formica, Lacquer, Cabinets. Lic. Ins. Free Est. Refs. 212-677-5555

CLOSETS

SPACEMASTER CLOSET CO.—Free estimates. Top quality at discount prices. Melamine, wire, & doors. Ins. 212-382-1533

DECORATIVE PAINTING

The French Bristle NY/Paris
Decorative Painting, Glazing, Marbling, Trompe l'Oeil, Antiquing Walls/Furniture. European Trained. 10 Years Experience. References. **Jean-Pierre:** 718-721-2319

The French Bristle NY/Paris
Glazing, marbling, trompe l'oeil, antiquing walls/furniture. European trained.
Jean-Pierre....................................718-721-2319

FLOORS

Hardwood Floors—Install, Refinishing, Bleaching & Pickling. 212-360-2208

To advertise in **INTERIORS & EXTERIORS** section, please call Michelle Krell Kydd at: **212-545-3672**

HOME/BUSINESS IMPROVEMENT

Painting is our specialty and we do it right at a great price! Indoor/out, sheetrock, plastering. FREE ESTIMATES! Let us apply 15 years of experience to your painting needs! NY/NJ references available.

M D PAINTING

201-865-4037

INTERIOR DESIGNERS & ARCHITECTS

USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration w/o new investment. Featured in NY Times, NY Mag, ABC, CBS. **Lowest Rate. Only $250/rm.** Tri-state. **Free Brochure.** 212-288-8888
Visit Our Website at www.redecorate.com

C.S. INTERIORS—Exp'd, affordable decorators. Flat fees. Our discount is your discount. Home/office. Complete renovations. Refs gladly furnished. 212-734-2689

NO BIG DEAL—Take the terror out of decorating. Talented pro can help you. Lowest rates. **No job too small.** Ref's. Special access to **all** wholesale showrooms. ***Tri-State Area & Florida***
Call Steve Lyons: 212-338-0888

To All Of Our Clients
We Wish You Happiness & Good Health In 1997. Thank You For Making '96 Our Best Year Ever!

USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration w/o new investment. Featured in NY Mag, NY Times, ABC, CBS. **Only $250/rm.** Tri-state. 212-288-8888
Call For Our Free Brochure.
Visit Our Website at www.redecorate.com

IDEAS COUNT MORE THAN MONEY
Exp. designer works magic, to budget. Let me amaze you. Call 212-288-1863.

Commercial/Residential Interior Design
Construction management services. Tri-state area. 718-482-0676

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. $75 hourly. Featured in NY Times & Glamour. Call for reprints: 212-826-1069

Gifts From The Heart

a special bannered display advertising section for Valentine's Day

Issue Date: February 10 ❤ On Sale: February 3 ❤ Deadline: January 20

CALL: 212-779-7500 or FAX: 212-779-2449

KITCHENS

Triple T Construction—Your Kitchen & Bath Specialist. Granitework. 212-360-2208

WOOD-O-RAMA, INC.—From kitchen cabinetry to remodeling/restoring (500 types of moldings to choose from), we have it all! 238 West 108th St. 212-749-6438

LIGHTING

Track By Jack 212-340-9111
Track-lighting specialists. Installation. Sales. Wholesale bulbs. Update old cans w/small, efficient, low-voltage halogens.

HALO Track/Recess Lighting
Showroom: LIGHTING BY GREGORY
158 Bowery.......................212-226-1276

PAINTING & WALLPAPERING

Custom Painting—Sponging, Wallpaper, Marbleizing & Gold Leaf. Ins. 212-360-2208

Absolute Best Painting & Papering—Ins. Excellent Refs. Affordable. 212-744-9413

Fine Painting & Papering—Marbling, Sponging, Glazing. Ins. Rob: 212-889-6874

WINDOW TREATMENT

ELITE WINDOW TREATMENTS
Verticals, Minis, Silhouettes, Duette and draperies. **Lowest Prices:** 212-807-8674

Levolor/Duettes/Silhouettes/Wood
"Best Buy!" - Joan Hamburg
212-228-8600.................................718-748-8600

LOWEST PRICES—Silhouette, Duette, Verticals, Mini-Blinds, Draperies & all soft treatments. **KINGSBORO:** 212-243-0722

To advertise in **INTERIORS & EXTERIORS** section, please call Michelle Krell Kydd at: **212-545-3672**

The New York Office

ANSWERING SERVICES

$8 Live/Voice Mail/Pagers/Mail—800/900 #'s. All US Cities. **212-868-1121**

COMPUTER PUBLICATIONS

COMPUTER BOOK WORKS
20% Off Best-Sellers/New Releases/
Section-of-the-Month! Over 5000 Titles!
25 Warren St. near WTC. **212-385-1616**

EQUIPMENT REPAIR

GOLDEN CARTRIDGE
Laser toner cartridges for copiers and
printers on sale for low prices. We
also buy empty cartridges at fair prices.
Free pickup/deliv. Clark: **1-800-987-8843**

DRUG TESTING

Urinalysis $20 Per Test; Results 1 Hour *Full pre-employment $70. 225 W.34 St. opp* Penn Sta. **Foresight Security: 212-736-6310**

PROFESSIONAL ORGANIZER

GET ON TRACK! THE PERSONAL TOUCH! Home/Office Organizing & Setup, Inventory, Collectibles, Cataloguing, Computer Printout. All Five Boroughs. **800-643-7225**

We Organize All Facets Of Your Life!
Billing, bill-paying, filing systems, record-keeping & other detailed projects.
800-725-0343

FURNITURE SYSTEMS

Personal Bookkeeping for the Busy Professional Organize your records and receipts; file timely tax returns; avoid interest charges; balance checkbook. Call for a free consultation: **212-799-5907**

COMPUTER SERVICES

Don't Be Afraid!
IN-HOME ACCESS is your personal
computer consultant. We come to ***your home at your convenience*** and help you
to develop your computer skills. Surf
the Internet, send e-mail, trade stocks.
What are you waiting for?
Don't Be Left Behind! **212-496-6603**

Solve The Macintosh Riddle!
Go ahead...J.U.M.P.!
Jeff's United Mac Pro's
Solutions:
Hardware, Software,
Peripherals, Internet.
Business Calls, House Calls.
Dial 1-888-TRY-JUMP
email: help@jumpspace.com

COMPUTER SALES

Buy An Incredible
CASIO DIGITAL CAMERA
www.go-i.com

To advertise in New York Magazine's
VALENTINE'S DAY GIFT section,
Call 212-779-7500

Services and Sales

APPLIANCES

EURO-AMERICAN APPLIANCES
Viking, Sub-Zero, Asko, Bosch...
Call Dial-A-Brand With Make & Model.
Est. 1967. 800-237-3220 / 888-SAVE-MOR

ALL MAJOR APPLIANCES
Guar lowest price. Imm del. Auth dealer.
Call **718-774-0198/773-8483.** Expert advice.

800-221-BUYS 212-513-1513
Major Appliances, TVs & Air Cond. At Low, Low Prices. **Home Sales Enterprises**

PRICEWATCHERS factory-auth TV, vcr, AC, major appl, built-ins, ref, washer, dryer. Ship tri-state. Call w/make/model #. Lowest prices: **800 336-6694 / 718 470-1620**

ASTROLOGY

Renaissance Astrologer/Psychic, CSW
Phone Readings/Parties/Gifts* Vi/MC
212-662-0801 / 888-707-0078 (toll-free)

The Love Psychic—Readings That Change Your Life. Visa/MC. **212-874-7692**

INDIA'S PSYCHIC SA'LEE
Complete Life Readings. Advises/Solves
Problems. FL/NY Offices. **800-423-8801**

European Psychic - 90% Accurate—TV/Radio. **215-934-5908** $3/min. 18+.

Erica's Psychic Clairvoyant—Reunites Lovers. Solves/Tells All. **516-378-7119**

TOLL-FREE, ALL-NEW Top Psychics
Sample Readings: **1-888-697-8779**
Adults Over 18.

Astrology Reading By Andrea.
You will be amazed! **970-2081. $1.95 per min.**
125-26 Queens. ALK Inc. Over 18 only.

UNIQUE GIFT Custom Astrology
Profiles. 25 Pages w/Full-Color Chart
& Free Intro To Astrology. $30 - Very
Special Free Gift w/Order. Vi/MC/AX.
Free Shipping. Call Toll Free: **888-812-5600**

To advertise New York Magazine's Valentine's Gift section, **Call 212-779-7500**

BUSINESS OPPORTUNITIES

For Financial Freedom—And A Healthier Way Of Life, Call Toll-Free: **1-888-299-6843**

CLEANING SERVICE

NY's Little Elves - Commercial/Resid
Interior Cleaning Specialists. Bonded/
Insured/Credit Cards. **212-673-5507**

Busy? No Problem! Let **Leisure Cleaning** Help ! Big Jobs. Wkly. Move In/Out. Corp Accts. Insured. Call: **212-628-6130** & Relax.

McMaid Service
ESTABLISHED 1971
- **Post-Construction**
- **Corporate Apartment**
- **Common Areas**
- **Move In/Move Out**
- **Just Plain *Housecleaning***
- **Fully Insured/Bonded**

Think McMaid
For A Free Estimate, Call
(212) 371 - 5555

HELP WANTED

$1000's POSSIBLE READING BOOKS
Part-time. At-home. Toll-free: **800-218-9000**
Ext. R-4235 for listings

LIMOUSINE SERVICE

Stretch—$50/hr. Special: $149/4 hrs. Avail 24 hrs/7 days. *All credit cards.* **800-253-4546**

1996 Limos—$39/Hr. Special Wedding, Prom & AC Rate. **212-807-9350**

1996 Limos—6-16 Passengers. From $35/Hr. CC's. All Occasions. **800-546-3254**

MEMORABILIA WANTED

Marilyn Monroe, Beatles, Hendrix,
Dylan, Etc. Autographs, Fotos, Record
Awards, etc. Wanted for $$$. **212-642-8287**

PETS

Cat Care—Cat-sitting in your home. Bonded. West: **947-6190**; East: **838-2996**

TICKETS

Tickets—Broadway, Christmas Carol, Rangers, Many Others. **516-741-6477**

PROFESSIONAL ORGANIZER

The Zen Of Organization—Home & Office. Time & Space. **(718) 965-6562**

MASSAGE

Alexandra's Body Workshop—Celebrate 4th Xmas yr in NYC. 70% off. **212-629-3106**

HIDDEN TREASURE
Upper East Side. Mid 70s. **212-327-0244**
Surround Yourself In Beauty & Comfort.

Out Of Bodyworks 212-545-0615
Leave Your Body...Here! E. 30s.

Paradise On The Table
Breathless Massage. 7 Days. **212-684-6494**

Experience The Supernatural...—Marissa. **212-223-6213**

An Elegant Escape—West 13th St. Private. Convenient to Wall St. **212-243-1118**

Wonderful—Private. East 48th Street. Midtown. 7 Days. **212-593-0046**

EXCEPTIONAL MASSAGE
By French Lady. Clean/Pvt. **212-888-3497**

TANTALIZING TREATS
Midtown East. Pvt. 7 Days. 212-213-4480

DELIGHTFUL TOUCH
East 50s. **212-754-1470**

Renew........Refresh.......Revitalize—Private. Please call for app't: **212-922-2149**

WALL STREET
212-267-4053

PURE BLISS
Private. Credit Cards.
212-213-2977

ELIZABETH - Excellent Massage
By Elegant, Sensual Lady. Grand Central
Area. Studio/Resid. **212-697-4698**

CLASSY FRENCH MASSEUSE
Studio & Residential. **212-472-1138**

914-698-5858
Shiatsu/Swedish. Sauna, Shower.

East 60s—Skillful European Masseuse. Clean, Private. 7 Days. **212-838-8388**

Pears—Eclectic Excellence, Featuring Synchronized Massage. **212-505-5151**

Alluring, Seductive, Stress-Free—Pamper yourself with me! Lauren: **949-8164**

Nicole—Skillful, Elegant, Sensual. E 50s. 8am-6pm. Upscale. **212-755-9174**

MEET ME AT MECCA
For A Memorable Moment.
E. 20s. **212-448-1378**

Beautiful, Sweet Elegance
Ultimate Escape. Pvt/Discreet. **212-802-8053**

EXCELLENT RELAXATION
New, Exciting, Elegant.
50s/5th. By Appointment: **212-977-7275**

A Very Special Touch....Sensational!!—W. Village/Wall St. access. **212-645-4995**

Linda's Bodyrub—Earth To Heaven. East 40s. By App't. **212-370-3587**

Truly...Totally...Titillating—Sensual And Discreet. 55th off Fifth. **212-315-3525**

LINCOLN CENTER AREA
New, Elegant, Rejuvenating. **212-787-0146**

A Very Private Candlelight Massage—5th Ave & 46th. By App't. **212-997-1660**

Courtney & Friends—**212-779-9226.** E. 30s. Quality, Pvt, Elegant. Open 7 Days.

Full-Body Massage—For men and women, by female. **212-986-9377**

Asian Spa - 201-313-9215—We've Got The Touch. 5 Minutes From GWB.

KIKU JAPANESE E. 50
Shiatsu Studio/Res. 212-223-2650

NEW JERSEY'S FINEST
State-of-the-art Bergen County locale,
providing superior massage & body scrub.
No wait! All female staff. **201-777-4888**

Oriental Massage—Routes 59 & 45. Spring Valley. **914-352-3031**

Miramar—Highly Skilled Internat'l Staff. Superb Bodyrub. By App't. **212-826-8814**

Continued on next page.

Continued from previous page.

MASSAGE

FOREVER YOUNG 212-319-6778
Japanese Shiatsu. Studio/Resid.

Tropical—Oriental Shiatsu, Swedish. Rt. 17 North, Ramsey. 201-327-0286

Healthful, Private—Single use or sterile. Wall St. area. Studio/res. 406-2630

COSTA DEL SOL
Beauty & Relaxation 212-593-1605

ORIENTAL SUN
23-68 Steinway St., 2nd Fl. (23rd Ave.)
Relax In Astoria. 718-545-7222 / 1987

HANA 212-838-4474
Japanese Shiatsu/Swedish. East 48th St.

GINZA 212-684-2121
Shiatsu & Swedish. 12 East 33rd St.

RUSSIAN MASSAGE & COLONIC Therapy Dispos./Acupuncture W.94th: 212-222-4868 E.51st: 751-2319 Natasha/Joe

The Executive's Choice—Robin Is Back. Open 7 Days. 212-534-7852

VIP 59 SPA
Relaxation in Greenwich, CT 203-629-0898

Body Pampering By Amanda—Private. All CCs. Grand Opening. 212-861-5969

Melissa—West 30s. Soothing. Private. Stress Relief. 212-402-3375

LEXINGTON & 47th
Affordable & Relaxing. 212-758-1236

Lincoln Center—Creative & Sensual Touch - By Brazilian Lady. 212-799-2384

EUROPEAN MODEL
Sensual Relaxation. 212-532-7603

KASA 212-754-6130
Professional Masseuses From Japan

MARLA & LIZA 212-355-1667
Studio/Residential. European Relaxation.

***** HIYAKO 34th St.*****
Japanese Massage, Shiatsu 212-244-4415

East 64th Street—Excellent, Professional Swedish Massage. 7 Days. 212-838-8380

Julie—Selective, Upscale. Reasonable Rates. Lex & 40s. 7 Days. 212-972-0842

RAINBOW 516-841-1379
135 Sunrise Hwy, Amityville, NY

Body Double—Double your relaxation thru sensual, exotic bodyrub. 212-750-2912

Wall Street—Science W/Art. Pvt, Clean, Safe. Also Lite Role-Play. 212-732-0113

201-840-1743—2 Miles From GWB. Edgewater Bliss.

Central Park South, Austrian Lady—Private, Sensual And Caring. 212-246-4759

Soothing Oriental Bodyrub—Luxurious! East 5th St. btw 2nd/3rd. 212-677-8377

Beijing Express—Exotic. By Ladies: 212-696-2797..............By Men: 212-213-4349

Aloha 201-816-9562—Japanese Shiatsu, Swedish Therapy. Rtes 4/9W, Englewood.

NJ Fuji—Best Massage & Relaxation. 201-368-0058

Magical Hands Of China—Midtown, East Side Location. 212-683-3409

ORIENTAL BODYRUB
L.I.E. Exit 64N 516-924-0092

ORIENTAL THERAPY
New Staff! Relieve Stress... Shiatsu,
Reflexology, Sauna, Table Shower, Steam.
Edgewater, NJ. 201-969-1323

Extraordinary Touch—Unforgettable! East 20s... 212-685-5614

MAKI 212-751-5550
Shiatsu. Studio/Residential.

YANNA 212-308-4658
Eloquent Massage. Upper E. Side & 5th.

Grand New Opening
Gabrielle & Tess. Versatile/Unforgettable
Massage. All CCs. 212-249-2436

FUJI 212-207-8959
Shiatsu/Swedish. Resid/Studio.

Pearls Of Asia—By App't Only. Call Kim For Appointment: 212-768-0957

SHIATSU STUDIO
Best Swedish. Resid/Studio. 212-583-0140

Grasp The Grok—Multidimensional Bodywork For 21st Century. 212-213-1084

Healthy New Year's—Cert Cal therapeutic massage/reflex. 10 years exp. 212-517-5453

For The Best—High Quality Massage Done With Compassion. 212-MU9-5920

ORIENTAL PARADISE
W. 40 St. btw 7th & 8th, 2nd fl. Sensual/
Safe/Pvt. 212-398-5590 / 212-398-5591

ORIENTAL FORTUNE COOKIE
Astoria
718-278-8800

ORIENTAL DELIGHT
Massage/relaxation. Resid. 212-686-2222

Grand Opening—Pamper Yourself Privately. E 80s. Lauren. CCs. 212-717-0161

TOKYO MOON
Japanese Shiatsu. 212-421-0222

Rendezvous On 2nd—Private & Relaxing. By Appointment. All CC's. 212-826-3430

Mature, Classy Lady—Elegant, Private, Residential. 7 Days. 212-262-4537

YOKO Shiatsu/Swedish—New City. 10am-10pm. 914-634-9200

New Chinese - Exotic
212-317-0737 By Ladies / 751-2925 By Adam

Alicia—Very Private, Sensual Massage. 7 Days. By Appointment. 212-779-7510

JAPANESE 212-799-7087
Japanese Shiatsu. Uptown Residential.

Chinese Spring—Sensual. By Ladies: 212-594-1817..............By Men: 212-594-2039

Brigitte - Mature Upscale
Hotel/Resid, 7am-1am. 212-486-7520

Classy Massage—By Elegant Asian Lady. East 31st. 212-726-0082

Massage—Swedish/Shiatsu. Body Scrub, Facial, Reflexology. M/F. 212-661-0777

Angel Touch Spa—Colonic Therapy. Sauna, Jacuzzi, Massage. 718-997-7772

LICENSED THERAPY

New York's BEST
SEX THERAPY
Board-Certified Clinical Sexologists
MD-Supv **SURROGATE PROGRAM**
All Dysfunctions - Privacy Assured
212-721-7650

SEXUAL SUCCESS
NYC's **ONLY CERTIFIED*** Sex Therapist-
Supervised **SURROGATE** Program.
SEEN ON 20/20 & CNBC.
Resolve Impotence/PE/Orgasm Problems/
Shyness. **PROVEN SUCCESS.**
MD Supv'd. End fear/failure. 212-971-6060
*Amer. Ass'n of Sex Educators, Counselors & Therapists.

Bright, Competent, Gentle Surrogate—Confidential & Effective. 212-316-4768

ROLE PLAY

EBONY IS BEAUTIFUL
Exotic Role-Play. CCs okay. 212-268-9484

Nurse Therapy—Dress-Up. Behavior Training. Luxurious, Upscale & Private. Credit Cards Accepted. 212-684-6775

Southern Elegance—Pamper Yourself. By Appointment. Taylor: 212-751-4415

Hedonism
Indulge Yourself...
At A Luxurious West Side Location.
212-873-8158
see our website.

Alexis—Exclusive, Exceptional, Expensive. Upscale Clientele. 212-490-1555

Carol & Juliette—Come And Relax At Our Unique Playhouse. 212-223-0998

PASSIONATE PRIVATE NURSE
Personalized & Intimate. 212-481-9293

SULTRY LATIN BEAUTY
Fetish Role-Play. CC's. 212-244-0190

Behavior Modification—Nurse Therapy & Role-Play By Experts, For The Novice & Connoisseur. AX/Vi/MC. 212-889-3350

The Ultimate Relaxation—Exotic And Discreet. Midtown. Sabina: 212-297-0245

Statuesque Brazilian Role-Play—Elegant & Discreet. Upper East Side. 212-517-9466

Upper E. Side—Venus: Sensual Bodyrub And Nurse Role-Play. 212-427-3801

Pro Body Builder—Hard, muscular beauty ...wrestles/poses/role-play. 212-316-2503

Elegance On The East Side—For The Sophisticated Gentleman. 212-207-1909

ANGELIQUE
Yours Truly. 212-758-7081

Ultimate Encounters—Luxurious, Upscale, For Successful Men. 212-246-1314

Katrina—Elegant Encounters For The Upscale Man. E. 50s Locale. 212-758-8817

Fetish Role-Play &/Or Cross-Dressing—E Side loc. Pvt. Beg/advance. 212-754-5177

VENTURES UNLIMITED
Ultimate Role-Play. 212-888-1666

Stiletto—For The Discriminating Gentleman. Fetish Experts. 212-539-7576

Look No Further—Ultimate In Wrestling Role-Play, Fetish Exploration. 212-539-3569

#1 Transsexual Megastar!—Lovely "Sherry Fox", For Beginners. 212-582-5009

Live Conversation—1-On-1 Stimulating Role-Play. Call Now! 800-814-2569

Your Warm Pleasure—E. 50s. Private, Upscale. By App't. Call 212-838-9404.

Caucasian Transsexual—Pre-Op Avail. Fantasy. Eleg. E. Side. Heidi. 212-935-9476

Double Mistress Training
Sensual, Sophisticated, Erudite, Pvt.
516-373-0305 / 516-258-7679

Roxanne—When Sensual Role-Play Just Isn't Enough! 212-875-9755

VALERIE'S SAFE RELAXATION
—Your Manhattan Residence Only.
Reasonable Fee. 212-501-9002

Adam & Friends For Men—Exclusive, Private & Safe. 212-988-2991

PRIVATE ENCOUNTERS
Upscale Models To Relax & Pamper You.
Sensual/Beautiful/Expensive. 212-355-8321

YURAKU 516-777-7566
200 Rt 110 (S), Suite #4, LIE 49 (S)

First Class - Beautiful—Ebony. Your Residence. By Appointment. 212-726-2187

Apache Princess—Pagan. Exciting. For Special Execs Only. By App't. 212-459-1930

Carol—Sensual Touch. Romantic Role-Play. Private. West 50s. 212-315-3005

DREAM AWAY
With Ladies Of Taste/Compassion.
Studio/Residential. Tara: 718-446-9305

ROYAL SANDS
We Deliver Dreams: 212-924-1133

FEMININE TOUCH
Luxurious Svc For Upscale Gentlemen.
Total Satisfaction. Private. 212-352-1515

EUROPEAN BODY BUILDER
Manhattan Upscale. 212-831-7709

Fetish Behavior Training—By Shemale. Feminization Role-Play. 212-223-5164

Elegant, Mature Relaxation—Private. Call For Appointment: 212-697-5932

EXECUTIVE STRESS RELIEF
Diversified Role-Play.
Private, Safe & Discreet.
Midtown/Resid. 212-714-1537

Femme Mystique
A TRADITION OF EXCELLENCE
Upscale & luxurious service
24 Hours/7 Days, Credit Cards Accepted
1-800-808-6679

JILLIAN BRADLEY & FRIENDS
Plush & Private Multi-Level Townhouse
Offering The Ultimate In Relaxation.
Strictly By App't. Res. Avail. 212-779-3332

Jacqueline, Ariel, Elizabeth
Elegant & Plush Surroundings.
7am-11pm. Ft. Lee. Area. 201-943-8359

Stop Thinking & Live Your Dreams—Exclusive Role-Play. Private. 212-465-2570

PURE PLEASURE
Sensual, Stimulating & Completely
Satisfying, Exotic Relaxation. 212-679-1070

Big Muscles & Beauty—Pro female body builder for pvt sessions. 212-421-8212

THE INCOMPARABLE REBECCA
Kind, Warm, Charming Relaxation.
Your/Mine. Fully Rec. Info: 212-714-7709

Susie—Romantic/Exotic Relaxation. Your Residence Only. 718-998-9295

High Society—Sophisticated Pleasure For Upscale Men. Private. Susan: 212-826-2707

The Angel Touch—Relaxation. Mature Lady. Private. Studio/Res. 212-681-2709

Continued on next page.

Services and Sales

Continued from previous page.

ROLE PLAY

•••GRAND OPENING•••
SUNSHINE
Residential 718-205-6378

Scandinavian Elegance—Sensual, Beautiful & Private. E. Side. 212-642-9198

DOUBLE YOUR PLEASURE
Sensual And Stimulating. Private.
By App't. Your/Our Place. 212-352-1811

PARADISE
NYC's Premier Exotic Relaxation Spot.
Sensual/Upscale. 212-258-2477

Cindy, Judy & Alicia—Ready for your role-play. Private & discreet. 212-221-6656

Veronica—Southern Charm. Upper West Side. Gentle Relaxation. 212-662-4548

Psychotherapist—Explore All Subjects. Role Playing - 24 Hrs. 516-422-2404

Matinee - Lady—Chase The Winter Blues. Relax Tensions. App't. 718-728-8933

Westch/Rockland/Putnam/Bergen—Touch, Dance, Voyeurism. 800-957-3048

Stay In From The Cold—With Maryanne. Your Resid Only. 718-861-5629

Lady M—Sensual, Erotic Role-Play. All Fetishes. Safe. NJ Area. 201-434-4137

Beth—Sensual, High-Class, Upscale Models. New In Town. Pvt. 212-973-0263

Touch Of Elegance
American & European Models
Luxurious relaxation
for the sophisticated gentlemen
1-800-449-8834

Sensual Role-Play—By Mature Ebony Beauty. Studio/Residential. 212-330-8368

Treat Yourself To Total Relaxation—That You'll Never Forget. 718-886-2358

FEMALE BODY BUILDERS
& Wrestlers. Pvt. Variety. 212-759-0933

Sultry Governess—Exquisite Drama. Compelling Situations. 212-501-2765

MADEMOISELLE
Scandinavian & European Models
Upscale relaxation for gentlemen
who expect the very best.
1-800-464-6667

Call Me Now!—Training And Fetish Role-Play. Upscale. By App't. 212-501-6748

Assortments

FIELDS! The Matchmaker 212-391-2233 317 Madison (entr on 42nd) NYC 10017, Rm 1600. Est 1920. Free consultation & booklet. 18-80. All religions. Nationwide. Visitors invited. Open 7 days. We arrange for your children without their knowledge.

Classical Music Lovers' Exchange™
For unattached music lovers. Nationwide.
Box 31, Pelham, NY 10803. 800-233-CMLS

Conversations—Long-standing dinner parties - professional singles. 201-567-2082

JEWISH? SINGLE? MALE?
Looking to change one of the above?
Blumberg Introductions, Inc.
230 Park Ave., NYC 212-808-3054

BEST SERVICE/LADIES CEOs, MDs, JDs for Upscale **Asian/Latin/Russian** Ladies. **Party Sat,Jan 4!** LOA 212-986-8590

I WANT YOU TO MARRY MY BEST FRIEND!!!

We went to Grad School together
Then we were roommates.

I started working as a lawyer........ **and** ...He started a Management Consulting Company.

I enjoyed Manhattan night life..... **and** ...He couldn't afford it.

I got married.............................. **and** ...He bought and sold companies.

I struggled to earn a living........... **and** ...He has hundreds of employees who earn it for him.

Now I work hard......................... **and** ...He has time to play.

HE IS A GREAT FRIEND WHO WANTS TO FIND SOMEONE TO MARRY, HAVE A FAMILY, GROW AND ENJOY LIFE WITH. HE WOULD NEVER AGREE TO AN AD. ALL MY FRIENDS ARE MARRIED, SO I AM REACHING OUT TO FIND MS. RIGHT FOR HIM! SEND ME A NOTE AND PHOTO (I WILL RETURN IT).

AND HERE HE IS.....

38 years old...Handsome...Black hair...5'11"...lbs...swimmer...charming...generous and disarming. My wife feels that he has a genuine respect and appreciation for women. He enjoys NYC's cultural life, is intelligent, well spoken and enjoys life I would describe his Jewish beliefs between Conservative and Orthodox...He is seeking a woman 25-31, cerebral, communicative, and desiring to leave the fast lane (if not now then eventually), and who would enjoy a traditional Jewish lifestyle.

If he is so great why isn't he married? Because he's been building a future, a future for the family he has always dreamed of...and now he wants to realize that dream. He wants someone to share his successes with, someone to complete him. **4312** ✉ ☎

FIRST MAJOR PARTY OF THE NEW YEAR
PARTY UNDER THE STARS!!
TAVERN ON THE GREEN
SATURDAY, JANUARY 4, 7:30PM-1AM
Central Park West at 67th Street
Terrace & Rafters Rooms and Tented Patio
UPSCALE PROFESSIONALS, 28-49, $20
800+ EXPECTED! DJ, SNACKS, DESSERT
Please Visit Us On The Internet
http://www.nycsingles.com
(212) 249-3636

Introductions Club - SPACE NOW For Successful Jewish Men, 30-60. Women, 25-39. Recom'd by New Yorker, NYM. PhD interviewer. 7th year. 212-877-0723

Meet Local Asian Ladies—Amer men. Friend/marriage. Party 2/8. 212-949-7581

Permanent Partners
Let us help you find that special person to share the rest of your life with!
MARRIAGE-MINDED INDIVIDUALS ONLY
201-703-9844

QUEST JEWISH SINGLES PARTY
Sat, 1/4: NYC Jukebox, 7:30pm, $20/ $25 aft11:30, 304 E39(1st/2) 914-725-4968

SOLUTION FOR SINGLES
• SELECT from PHOTOS •
A personalized intro service for busy NY/NJ prof'ls & execs. 8 yrs. 201-944-6171

ULTIMATE GIFT!
Talented international artist will
SCULPT a BUST
of you or your loved one. Other
custom sculptural progects concidered.
Lilia Berozkina (212) 688 1836
e-mail: MILLENNIUMID@worldnet.att.net

Seeking A Meaningful Connection?—We'll Help Find Your Match! 212-877-5151

Small Family & Lonely At The Holidays Straight female professional, 40 plus, would like to make new male and female friends in same, to change and enliven holiday season for 1997. Enjoy the arts, dining, antiquing, day trips, travel. 4167 ✉

Single Lovers of the Arts—Helping singles get together nationwide. 300 Main St., Ste 258, Huntington, NY 11743. 516-673-1466

Discerning Jewish Professionals—Fine Art of Matchmaking. Raizy 212-877-5167

Single Booklovers Nationwide. Est 1970 Box 117, Gradyville, PA 800-773-3437 E-mail: 103474.1057@compuserve.com

The Associates Division of
The Jewish Guild for the Blind Presents
EVITA
A Special Screening plus Champagne & Dessert
SONY Lincoln Square Theatre & Tavern on the Green
Movie at 7:15 PM Champagne & Dessert at 9:30 PM
JANUARY 7, 1997
RSVP by Jan 3. Tickets $100. Call 212/769-6240

Single Gay Male Prof'ls
Cocktail Parties & Dinners. 212-631-1189

DATE SOMEONE IN YOUR LEAGUE Graduates and faculty of the Ivies, Seven Sisters, MIT, Duke, Stanford, University of Chicago, Northwestern, meet alumni and academics. **The Right Stuff: 800-988-5288**

Date Someone New This Weekend
Call to hear
100's of voice
personal ads
for free!
FREE CALL
212-987-7000
THE RELATIONSHIP LINE
Customer Service 212-887-7001

Mental Health Counseling Hotline—Call Free! Trained Therapists. 212-734-5876

Gifts From The Heart
New York Magazine's Valentine's Day Gift section will be appearing in the February 10th issue, on sale February 3rd. Advertising deadline is January 17th. **For further info on this and other special sections in the coming year, call Michelle Krell Kydd at: 212-545-3672**

Strictly Personals

Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Looking For A Woman Who Wishes—To be treated like a lady, and is vivacious, intelligent, attractive, 38 plus, affectionate, with a warm heart, for friendship, romance and committed relationship for the rest of our lives. I'm a fun, handsome, athletic, upbeat, youthful 52 - generous, adventurous, honorable, flexible, Jewish (nonreligious). Interests: tennis, travel, fine dining, theater, movies and conversation. Note/photo/phone, please. 4251 ✉

NYC MD—Single white Jewish male, 34, 5'7", athletic and attractive, lover of music (especially rock and jazz) and the arts, seeks a pretty, spirited, single white Jewish female with a great sense of humor, for lasting relationship. Photo/note. 4244 ✉

Adventurous, Caring—28-year-old, single, white Jewish male, good-looking, athletic, world traveler, seeks body-conscious, great-looking Jewish female, 19-27 years old, who enjoys traveling, skiing, boating, romantic evenings. Sense of humor a must. Note/photo please. 4232 ✉

Luxurious Lifestyle—Available for sharing with generous middle-aged male. Please be 18-35, bright, pretty and interested in sun and foreign travel. Send photo and note to: 4270 ✉

Single White Male—41, seeks kind, fun, romantic, full-figured single female who enjoys good conversation, restaurants and movies. 4255 ✉ ☎

LI Medical Professional—35, Oriental, very pretty, slim, seeks 32-42, Catholic male professional - sincere, good-looking, mature, warm and affectionate, preferably an MD, with good family values and a good sense of humor. Photo. 4241 ✉

Lovely, Exciting Author—Pretty, desirable, talented. Seeks smart, special man, 50s, for adventures, cuddling... 4287 ✉

Jewish-Chinese-American Princess—Young early 40s (looks early 30s), desires mensch (39-68) in shining armor to come to the rescue for life, love, family and happily ever after. Please be Ivy, multi-degreed, philanthropic, global thinker, interested in having children now. Me: feminine, sophisticated, world-traveled, internationally focused, bicoastal Manhattanite. POB 1837, NYC 10185-1837 or 4291 ✉ ☎

Choreographer/Dancer...—Exuberant, pretty, sensuous, smart, nurturing, seeking male, 40s-50s, with brains of a businessman/rocket scientist and heart of an artist. 4250 ✉ ☎

Asian/Exotic Beauty—Wall Street attorney, Ivy educated, fit, 6', 38, with own teeth, values bright, pretty, fit woman under 35, who enjoys children. Nonsmoker. Note/photo. 4248 ✉

Gay: What's Not To Like?—My grandmother said that about me. Gay white male, accomplished writer, fine values, great shape (jog/gym), literate, traveled and, most important, great sense of humor - 56, 5'9", 140, blue/brown, healthy. Photo, please. 4260 ✉

Pretty, Petite Dentist—36, enjoys swimming, tennis, hiking, books, film. Seeks quality, attractive counterpart, 31-45, for sincere relationship. Note/photo. 4295 ✉

Attractive, Spirited, Kind—Single white female, 34, 5'6", trim, CSW, psychotherapist - seeking an intelligent, successful, considerate and handsome male, 35-45, for friendship leading to marriage/family. I love the theater, cooking, working out and more. Photo/letter. 4257 ✉

Pretty, Thin Brunette—34-year-old book editor seeks sincere, successful, attractive man for fun and romance. Note/photo/phone. 4243 ✉

Beautiful, Successful, Romantic Female—Classy Jewish redhead - seeking tall (over 5'10"), athletic, fun-loving professional man of substance, 45 plus, for sharing life, laughter, traveling, golf, tennis and much more. Photo. 4271 ✉

New York's Premier Matchmaker

• NOW ALSO ON LONG ISLAND •

As featured in NY Times, Crain's NY Business, CNN, CBS, CNBC, ABC, FOX News, BBC, "London" Independent and Cosmopolitan

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Affectionate, Caring, Romantic—Good-looking, single Jewish professional male - 44, athletic, slim, fun-to-be-with. Enjoys skiing, scuba, music, sports and travel. Seeks attractive, slim, sweet female, 30-40, for a warm winter and beyond. Note/photo/phone. 4256 ✉

When You're In Love—With a Jersey girl. Petite, youthful 50ish woman with style, seeks a man with kindness, intelligence and a sense of humor. Note or telephone. 4264 ✉ ☎

Handsome, Athletic, Cultured—Professional male, 5'5", 29 - seeks petite, attractive, athletic Jewish female, 22-32, for fun, romance and more. Note and photo a must. 4289 ✉

Professional Asian Female—37, looking for commitment-minded male professional - loves books, intellectual pursuits and harmony in life. Photo/note. 4240 ✉

Your Dream Come True—Jewish female, 30, 5'8", slim, very attractive - casual and elegant, girlish and sophisticated, athletic and well-manicured. Seeking single Jewish male, 28-38, handsome and athletic, rugged and warm, sophisticated and kind, easygoing and a go-getter, well-mannered and spontaneous. Photo/phone. 4246 ✉

Opposites Attract—Funny, rugged, professional white man, 30, very honest, attractive, seeks a black or Latin woman with a calm nature, warm heart and nice looks, for lasting relationship. Photo. 4299 ✉

Well-Read, Winsome—Westchester Wasp lady, 45 and divorced (no kids), seeks strong, sensitive, self-aware, smart, successful professional gentleman, 40-50. If you are an experienced world traveler, love classical music, delight in good food and wine, and enjoy the wonders of the outdoors, perhaps we should meet. Nonsmoker. Kindly send note/photo. 4262 ✉

New and Improved!

HEAR THE VOICE BEHIND THE AD

CALL 1-900-443-1500

$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th Ave., New York, NY 10036. (212) 852-7700

Strictly Personals

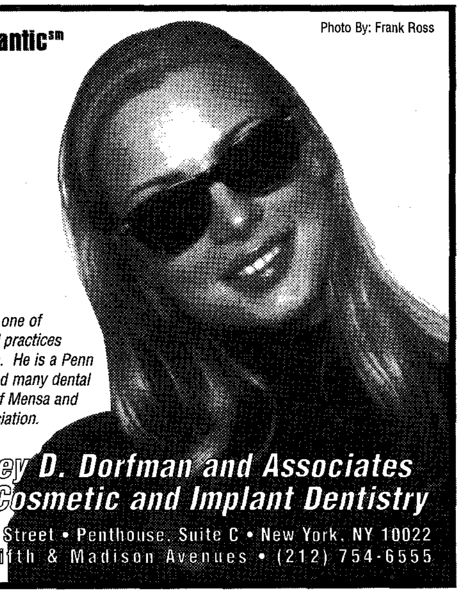


Photo By: Frank Ross

Smiles Are Romantic℠

- Cosmetic Dentistry
- Tooth Whitening
- Implants
- Periodontics
- Endodontics
- Oral Surgery
- Orthodontics
- Computer Imaging
- Financing
- Evening Hours
- Dental Lab on Premises
- Free Consultation

Dr. Dorfman has managed one of the most successful dental practices in N.Y.C. for over ten years. He is a Penn honors grad who has edited many dental articles and is a member of Mensa and the American Dental Association.

Dr. Jeffrey D. Dorfman and Associates
General, Cosmetic and Implant Dentistry

18 East 50th Street • Penthouse, Suite C • New York, NY 10022
Between Fifth & Madison Avenues • (212) 754-6555

Successful—37, 5'11", 190, brown hair, brown eyes, very handsome, emotionally sound, physically fit. Seeks gorgeous brunette to share a committed relationship along with moonlight walks past snow-covered fields, quiet dinners overlooking the Caribbean ocean, willing to give all the love your heart can hold. Drug/disease-free. Note/photo, please. 4234 ✉

Everyone Thinks I'm Spoken For—Pretty, slim professional woman of color, 40ish, great legs, desires single, marriage-minded, nonsmoking Anglican male. Age/race open. Desires family a plus. 4261 ✉☎

Single Jewish Male—Early 40s, confident, attractive and intelligent, enjoys museums, dining out and exercising. Seeks a nonsmoking, serious and sincere female who is genuinely interested in the sharing of common interests. 4263 ✉ ☎

Blue-Eyed, Slim—34, cute, Jewish, Ivy. for career as Wife/Mom. Photo. 4282 ✉☎

Attractive And Successful—NY business owner, 46, single male, 5'7", enjoys travel, photography, horses, Broadway and romantic dinners, along with many other interests. Seeking woman, late 20s-30s, nonsmoker, to enjoy life's travels with. Have spent all my time working; now it's time to reap the rewards - it's no fun to do alone. Let's sail away and watch the sunsets together. Photo/phone a must. 4242✉

Toronto-Based—Artsy, attractive, slim, smart, saucy and successful Jewish female, frequently visits New York for business - seeks male companionship for laughter, conversation. He must be handsome and trim, intelligent, honest, successful and playful. Upper East Side preferred, age 55-62. Photo and a brief or long note. 4267 ✉

Gay White Male—36, 5'8", 165 lbs, healthy, athletic, secure, attractive senior executive - prefers Ralph over Gianni, Carlyle over Champs; enjoys sports, music, entertaining, travel; is creative, has positive attitude and impeccable taste. Looking for romance with healthy, motivated, discriminating, professional, secure man. Note/photo. 4269 ✉

Good-Looking, Successful Male—41 seeks voluptuous, sexy older lady, for friendship and romance. Photo. 4305 ✉

Simple But Elegant—Very attractive 30-year-old, college-educated professional, fit, engaging personality, imaginatively romantic, intelligent, fun, family-oriented. Seeking attractive, single white professional male, 28-40, emotionally and financially secure, dependable, intelligent, and is interested in an exciting long-term relationship. Note/phone/photo. 4285 ✉☎

Witty Yet Serious Man—Bright, humorous Jewish professional, 54, 6', slim, enjoys life (from museums to dining to exercising). Seeks an attractive, intelligent woman (40s) who also wants a best friend/lover/spouse. Note/phone/photo appreciated. 4278 ✉

Bright, Pretty, Sweet—Japanese lady, 39, 110 lbs, 5'4", with great smile, seeks warmhearted, honest, successful gentleman who is also happy but lonely, to build future and warm family. Phone/note/photo. 4283 ✉

Wanting...To Be With You—Alluring, single Jewish female, 33, slender, 5'4", kindhearted, fun-loving, communicative, pretty, professional and secure. Enjoys sporting events, racquet sports, swimming, exercising, comedy, cooking for two, beaches, sunsets, cozy evenings, and more. Hopes to meet an intelligent, nice-looking, easygoing, stable and caring, professional, single Jewish male, 31-41, nonsmoker, to share enchanting moments and the warmth of love. Note and photo, please (will exchange). 4238 ✉

The Eons Are Closing—But let's set the twilight reeling! Attractive, bearded, lovable, divorced Jewish male, 56, reasonably together, good condition literary/artistic type disguised as computer scientist, nonsmoker, seeks friendship and possible long-term stable relationship with intelligent, cultured, attractive, passionate woman, 40-55, with varied interests. Near Philadelphia (W.C. Fields was right!) but mobile through northeast corridor. Photo appreciated. 4258 ✉

Magnificent, Multifaceted—Manhattan mom desires distinguished, dynamic devoted dad, 45 plus. 4273 ✉

Friendly. Honest. Playful.—Tender. Intrepid. Intimate. Reverence for spirit. Joyful. Charming. Passionate. Steadfast. 42. Tall, dark and handsome. I seek similar qualities in a woman, to 36. 4300✉

Nice Guy—36, Jewish, NJ esquire, seeks shapely gal who enjoys ethnic foods, the arts. Note/photo. 4272 ✉

special sections

ISSUE	DATE	CLOSE
GREAT PARTIES	1/6	12/16
DOLLARS & SENSE	1/20	12/27
PAMPER YOURSELF	1/20	12/27
FOR YOUR WEDDING	2/10	1/6
GIFTS FROM THE HEART	2/10	1/17
PAMPER YOURSELF	2/24	1/31
DESIGN DIRECTORY	3/24	2/28
WEEKEND GETAWAYS	4/7	3/13

212-779-7500

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Witty And Sophisticated New Yorker—Jewish woman, 44, slim and feminine, who has a flair for good living, a passion for my work and an abiding interest in politics. Now, after leaving the world of finance and completing a PhD in clinical psychology, I'm content with myself but ready for an enduring love. I'm interested in a commitment to a Jewish professional man (40s-50s), who is very accomplished, outrageously funny, self-assured (allowing for the usual neuroses) and emotionally generous. 4236 ✉ ☎

CT RN—48, blond, soft, sexy size 10. Seeks handsome, successful male, 50-60, with personality. Note/photo. 4301 ✉

Good-Looking Male—NYC, 5'9", just 50, husky, Christian, amiable, smoker, open, secure, sensitive, computer buff, childless. Seeks female for love and marriage. Note/phone/photo. 4233 ✉

Westchester Exec—Tall, handsome, 47, fit, secure, down-to-earth, many interests. Seeking a slim, happy, healthy, open-minded lady who loves culture and nature, NYC and wild places. Photo/note. (212)/(914)/203. 4231 ✉

Black Tie At The Met—To jeans at Angelika. Very attractive professional, slim female - with hats for every occasion, addicted to jogging, stylish, youthful, funky yet serious urbanite - seeks fit, young 60-70s, cultured, sensitive gentleman with style, sense of humor, charm, to share life. 4239 ✉ ☎

Gay White Male—49, 6'3", 175, masculine, fit, seeks intelligent, handsome man for serious long-term relationship. Must be healthy, honest and sincere. POB 750771, Forest Hills, NY 11375

Jersey Shore Marathon Man—Ivy League PhD male, handsome, fit, 5'8", 51. Seeks a best friend who is an attractive, slim, nonsmoking, under-45 female to share running on the beach and walking through life. Photo, please. 4266 ✉ ☎

Live Dangerously—Compassionate, leggy, sensual redhead, 5'7", 125 lbs, Yiddishe kopf, goyish looks, liberal heart. Seeks intelligent, 45-plus Jewish prince to light my fire. Photo preferred. 4303 ✉

Curvy Classical Musician—Successful and pretty, with big brown eyes, warm smile and great sense of humor, seeks a stable, appreciative, tenderhearted guy between 40-50. Wacky sense of humor preferred. Photo/note/phone. 4296 ✉

Your New Year's Resolution—40ish, tall single guy, seeks a 30ish, attractive female for a serious relationship, who enjoys the city, the country, movies and dancing. Note/photo. 4277 ✉

IT HAPPENED THROUGH NEW YORK MAGAZINE STRICTLY PERSONALS

I PLAYED MATCHMAKER

Even though I had set Mollie, my twenty-nine year old friend and co-worker on countless blind dates with many men who were basically "her type," she still had not met her match. Mollie would call me between 9:00-9:30pm each night and review with me the latest dating update and/or fiasco. Finally, after exhausting my supply of single men, I urged her to put a personal ad in New York Magazine, as I had personally known two other couples who had met and married this way. Mollie was very tentative about placing the ad, but after several weeks of my nagging, I finally took charge and wrote the ad, which began **"Beautiful, sexy smart and slim, 29-"** for her. I can assure you Mollie is quite "normal" and is truly one of the most beautiful people inside and out...not one who you "would think" would place an ad.

After Mollie "okayed" the personal ad that I had written, I grabbed her credit card, and with her blessing I phoned in the ad which appeared in the November 13, 1995 issue. Mollie and I enjoyed sorting through the responses that she received. I began to suspect something good had come from the ad when ***my phone DID NOT ring until 11:30pm*** with that "first date update!" When she called, Mollie blurted out **"This is THE ONE... this is the guy I am going to marry."!** She was speaking of Lenny, to whom she is now engaged and set to marry in the spring of 1997. The funny thing is that Lenny and Mollie lived only 3 blocks from each other on the upper east side and went to all the same restaurants and stores, and even took the same subway line--they even joke that they probably stood next to each other at PIC-A-BAGEL on weekend mornings after not-so-wonderful dates with others!

I am writing this to tell you that it can and does happen through the personals---you could be passing the person of your dreams everyday on the street but it could take a New York Magazine personal ad to bring the two of you together! Since Mollie and Lenny got engaged I have written and placed ads for two other friends of mine. Hopefully they will have as much success as Lenny and Mollie!

Lisa Nusbaum
New York, NY

Swimsuit—And romance novel cover model seeks white male, financially secure, to share relationship - for travel, shopping, dining, 40 plus. 4286 ☒ ☎

Don't Schedule Your Winter Vacation...—Yet! 37-year-old, charismatic MD, surgeon specialist, 5'11", Jewish (tennis, golf, film enthusiast), brightest smile, warmest spirit. Seeks upbeat, energetic, thin, attractive woman, 20s-early 30s, to share life. Phone/photo. 4293 ☒

Genuine Guy—Easygoing, attractive Jewish professional with sensitivity and humor (46, 5'10", 150). Interests: from tennis and dancing to songwriting and holistic medicine. Seeks cute, slim, unpretentious woman (34-42) with warmth and laughter (but no cats). Photo. 4276 ☒

Pilot/Leisure Pro—37, has turned the corner - seeks Sugar Magnolia/Mary Poppins for fun/family. NYC, Vail, world. 4268☒

Petite Chinese-American—33-year-old lady, looking for love and marriage in 1997. Please be handsome, tall and successful. Photo/note. 4237 ☒

Serious Gay Man—40s, attractive, successful executive, clever, bright and good sense of humor - and have a very good lifestyle in NY and spend weekends in the country. Would like to meet someone who is also smart, sensitive and has his own life. Someone who has a career and is interested in pursuing all the possibilities. Please send photo and phone. 4284 ☒

Handsome, Cultural, Dynamic Man—49, seeks a woman of substance who wishes to share life's wonders, understands the lightness and seriousness of being, and is able to commit to starting a family. Photo, please. 4297 ☒

Bayreuth And Mississippi Blues—Szymborska and the business page; Madrid, Luxor or Times Square; dinner at Cafe des Artistes or bbq dogs on the patio. Intelligent, definitely diverse, good-looking man (blue-eyed, 6' and fit), in love with his daughter, art and life's adventure, seeks a successful and attractive (35-45) woman who can share the quality, humor and irony in life. Phone or note/recent photo, please. 4252 ☒

Very Pretty, Slender—Jewish female, 42, seeks a caring, professional Jewish male, 43-55, for long-term relationship. 4281 ☒

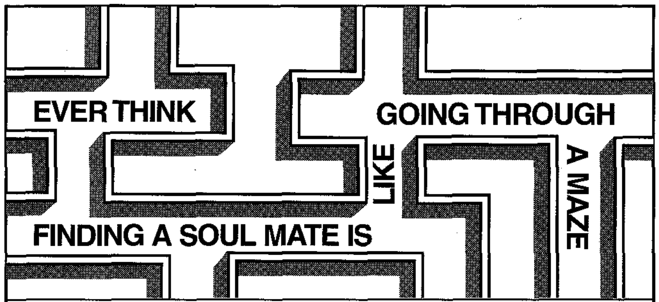
Warm, Beautiful Psychoanalyst—Jewish, petite, active 57 (looks 47), seeks Mr. Right for love/marriage. 4245 ☒

Beauty And Brains—Warm heart, wise soul, adventurous spirit, with passion for life, fit, active, pretty, bright professional, eager to connect with fun-loving, good man, 50-plus, Jewish nonsmoker. 4279☒☎

My Intentions Are Honorable—And I'm financially set. 33 years old, white Jewish male, but not Orthodox. I seek an enduring relationship, not just an adventurous one. Females, 32 and under, please respond if sincere, with recent photo, note and phone. 4229 ☒

One-In-A-Million And Totally Normal—Extremely adventurous female - athletic, kind, successful and a lot of fun. Enjoy skiing, traveling, cooking and good wines. Looking for a man, 34-42, to share my time with. Note/photo, please. 4275 ☒

Single White Male—50, successful executive, seeks lady with a clear head. Note and photo desired. 4235 ☒



There's a better way...

PROVIDENCE
With the right match, the flame never goes out.™
Call Sarah L. Ossey, MSW
212-605-0282 or 800-677-8215
575 Madison Ave, New York, NY 10022

Play By The Rules—If you are a Jewish male, 50-60, funny, romantic, sincere, and want to live happily ever after with a special lady, send note/photo. 4254 ☒

Desperately Seeking Belafonte—But ready to seek reasonable facsimile thereof. In search of his politics and humanity; his intellect and integrity; his beautiful color and astonishing handsomeness! I am a voluptuous hazel-eyed redhead, relatively successful LI professional woman, with style, sophistication, down-to-earth quality and sultry good looks (Liz Taylor type). Prefer Belafonte age - late 50s to mid 60s. Let's exchange words, photos, silk, velvet and make beautiful music together... 4294 ☒

Come Drive With Me!—Classic 1950s model, great looker, sleek with all extras. Seeks an intelligent, secure, warm-hearted, funny Jewish man, 42-49, 5'7" plus, who knows how to care for this rare beauty. Reply note/photo. 4228 ☒

Good Communicator—Young 42, 6'1", bright, attractive, kindhearted, seeks slim, successful, gentle, fun-loving woman, 27-37. Note/photo. 4265 ☒☎

Secure Man—Professional background, low-key, Jewish, fit, 62, seeks younger Jersey lady, 5'8" plus, mentally/physically strong. POB 206, Millburn, NJ 07041

Philip Roth Spies Anna Nicole—Hi. Spry, wry, sci-fi and Levi guy, thirty-fi (sigh). I eye my sly, unshy, 2-ply ally. Reply! 4288 ☒

Pretty, Petite Asian MD—5'4", 45, looks like 35, very attractive, warm, soft-spoken, honest, sincere, kind, loving and romantic. Enjoys music, theater, outdoors, cooking, restaurants, traveling, having conversations and fun times together. Looking for an American white man, 40-50, professionally successful, handsome, physically fit, kind, honest, with great personality, for friendship leading to marriage. Note/photo a must. 4253 ☒

save the date

february 13, 1997

New York Strictly Personals Pre-Valentines BASH!

details to follow...

Strictly Personals

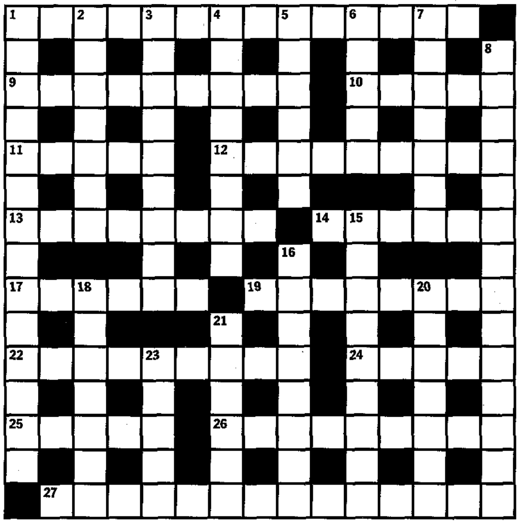
You've thought about it...
Your best friend met her husband from it...
All your friends think you should do it...
And so do you, but...
You can't imagine writing it...
And it will never work for you...
You're different...
Although the people who advertise seem so...
rofessional...
Educated...
Cultured...
Fun...
Well-Groomed...
Caring...
ensitive...
Interested and...
Interesting...
Just like you, right?!
So, maybe it's time to...
Listen to your friends...
And your heart...
And place a Strictly Personals ad in NEW YORK MAGAZINE

Phone 212•779•7500 *Ask for our personal ad-writing tip sheet.* **Fax 212•779•2449**

The 'Guardian' Crossword

ACROSS

1 What charlady might do in once-disputed area. (6,8)
9 One possessing power of mighty goddess. (9)
10 Turn (or half a turn?). (5)
11 For them it is natural to sing a part. (5)
12 Detestable river-crustacean to the French. (9)
13 Settle securely in children's conceptions. (8)
14 Good strong leader on first-class little tree. (6)
17 Mistake by king's chief electrician. (6)
19 Sweets said to be just reward. (8)
22 Girl-friend at a Roman one may be taken aback. (9)
24 What's left by novice in rice-patch. (5)
25 Taken in at school it is said. (5)
26 Continue steadfastly through harsh circumstances? (9)
27 Thrilling yarn of risks taken by Conservative. (9,5)



DOWN

1 Where dad turned up a freshly minted coin. (5,3,6)
2 Understatement involving falsehoods about child. (7)
3 Rock striking wrong note on the beach. (9)
4 Ducal carriage? (8)
5 Jacket seen when queen goes to bank. (6)
6 Does it flow in the veins of classic horse? (5)
7 Travel-book? (7)
8 Financial institution and what it might do. (7,7)
15 They keep an eye on attendants at outside broadcast. (9)
16 Does he restore broken marriages? (8)
18 Had no food out East but fared sumptuously. (7)
20 Relief-work by soldier on olive-press. (7)
21 Find fault with alien visitor's floor-covering. (6)
23 Light-weight feline. (5)

© 1997 The Guardian.

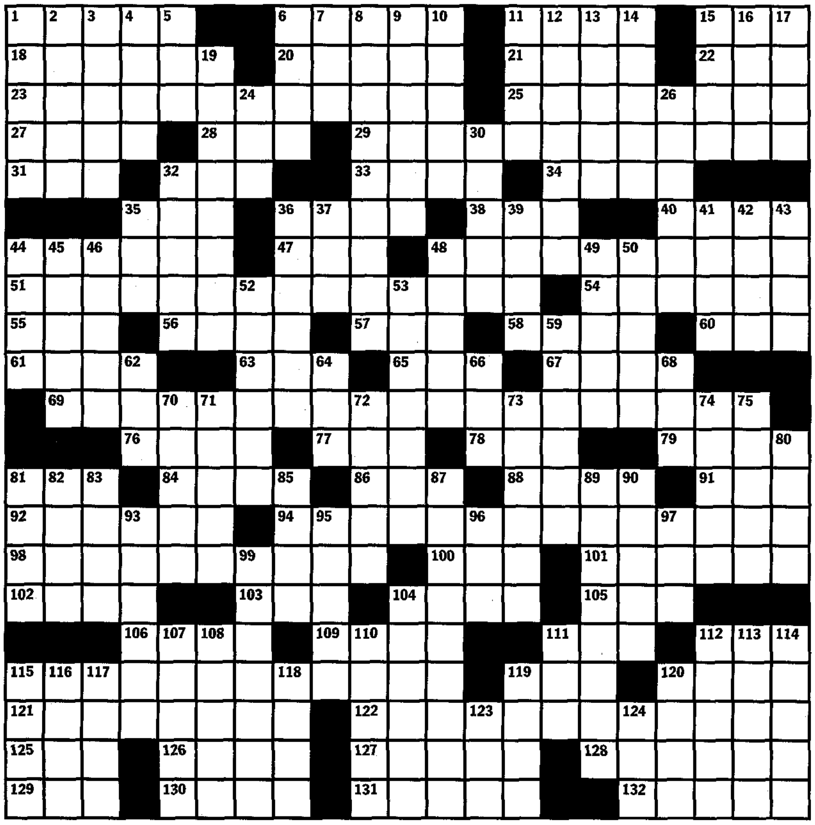
'January Firsts': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 All-stops train
6 Have faith in
11 Bankrolls
15 Give the elbow
18 Iago's wife
20 Amount of prevention, in a saying
21 ". . . blackbirds baked in ——"
22 West of Ida.
23 First estate
25 Bridging
27 Peruvian of yore
28 After sigma
29 First cousins
31 Father's Day gift
32 E in Morse code
33 Actress Russo
34 Take ten
35 He's a Hur
36 Spasms
38 One of the Tweedles
40 Commandment pronoun
44 Something unusual
47 Financial sci.
48 First course
51 First time
54 End of a threat
55 Sunbather's goal
56 Royal Russian
57 Broadway's "High ——"
58 False's antithesis
60 Temporary craze
61 Bashed, Biblically
63 Dickens pseudonym
65 Draw on a straw
67 Art Deco designer
69 First line of defense
76 Knighted Coward
77 Before: poetic
78 Possess
79 Turn over —— leaf
81 Sound heard by shepherds
84 Understanding comment
86 Make a typo
88 Tiny quantity
91 Sarnoff's co.
92 Triple Crown jockey
94 First quarter
98 First printing
00 Grabbed a chair
01 Ancient ascetic
02 Eye fringe
103 Brain-wave tracing: abbr.
104 Trees with needles
105 Balderdash
106 As previously cited, in bks.
109 In —— way (having troubles)
111 Dilly
112 Superlative suffix
115 First rate
119 Buddhism offshoot
120 Chassis shaft
121 Fingertip annoyance
122 First grade
125 A.T.&T. alternative
126 Sophia's paesana
127 National hero of Spain
128 Pottery debris
129 Far from elated
130 Drunken revel
131 Oozes
132 Take down a peg

DOWN

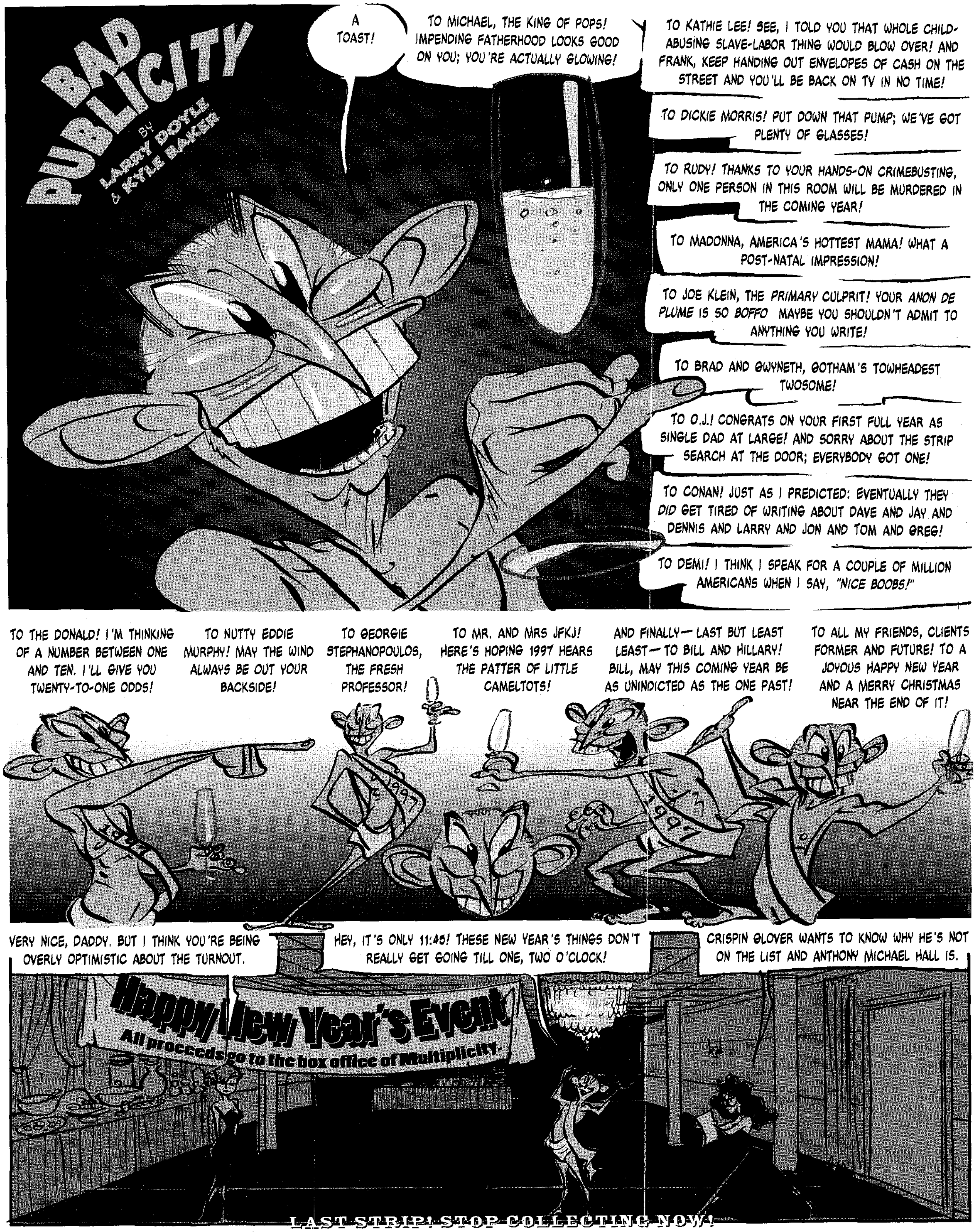
1 Slangily lawful
2 Yemenite's neighbor
3 Sorceress of myth
4 "M*A*S*H" star
5 Worse than a fib
6 Soybean health food
7 Reproach oneself
8 Primer
9 Public spats
10 Mortise's interlock
11 Laundry
12 Garb
13 Sawyer or Keaton
14 Faxes
15 Sign up with
16 Florence's river
17 Panhandles
19 Word opposites
24 Cereal bit
26 Irk
30 Fragrant wood
32 Coup ——
35 Pen brand
36 Intense fear
37 Here: Fr.
39 Middle of Q.E.D.
41 Bisected portion
42 Greek peak
43 Was an addict
44 Decides in favor of
45 Serious theater
46 Fabric for Levi's
48 Spooky
49 "—— telling me!"
50 King Minos's island
52 Talk meaninglessly
53 Snackers
59 Do over the shoelaces
62 Pewter component
64 Tony-winner Caldwell
66 Debate side
68 Antipollution org.
70 Watered silk
71 "Answer —— No" (TV oldie)
72 Tire imprint
73 Gulliver's creator, and family
74 Netman John Mc——
75 Scout's mission, for short
80 Decline gradually
81 Event for Cinderella
82 Length times width
83 Behaves
85 Fencing sword
87 Postal address
89 Tolkien's "The Lord of ——"
90 Famed fabulist
93 "—— of beauty is a joy forever": Keats
95 "Horrible" Viking of the comics
96 Boathouse item
97 Rockies time zone: abbr.
99 Evading the issue
104 Easy
107 Numbers game
108 Where Key's bombs burst
110 Two-wheelers
111 For each
112 Newsboy's shout
113 Luges
114 Pluperfect, e.g.
115 Electrical units
116 South American rodent
117 Author Bagnold
118 Engage in sports
119 British alphabet enders
120 Many a Muslim
123 Pool quickie
124 Eureka!

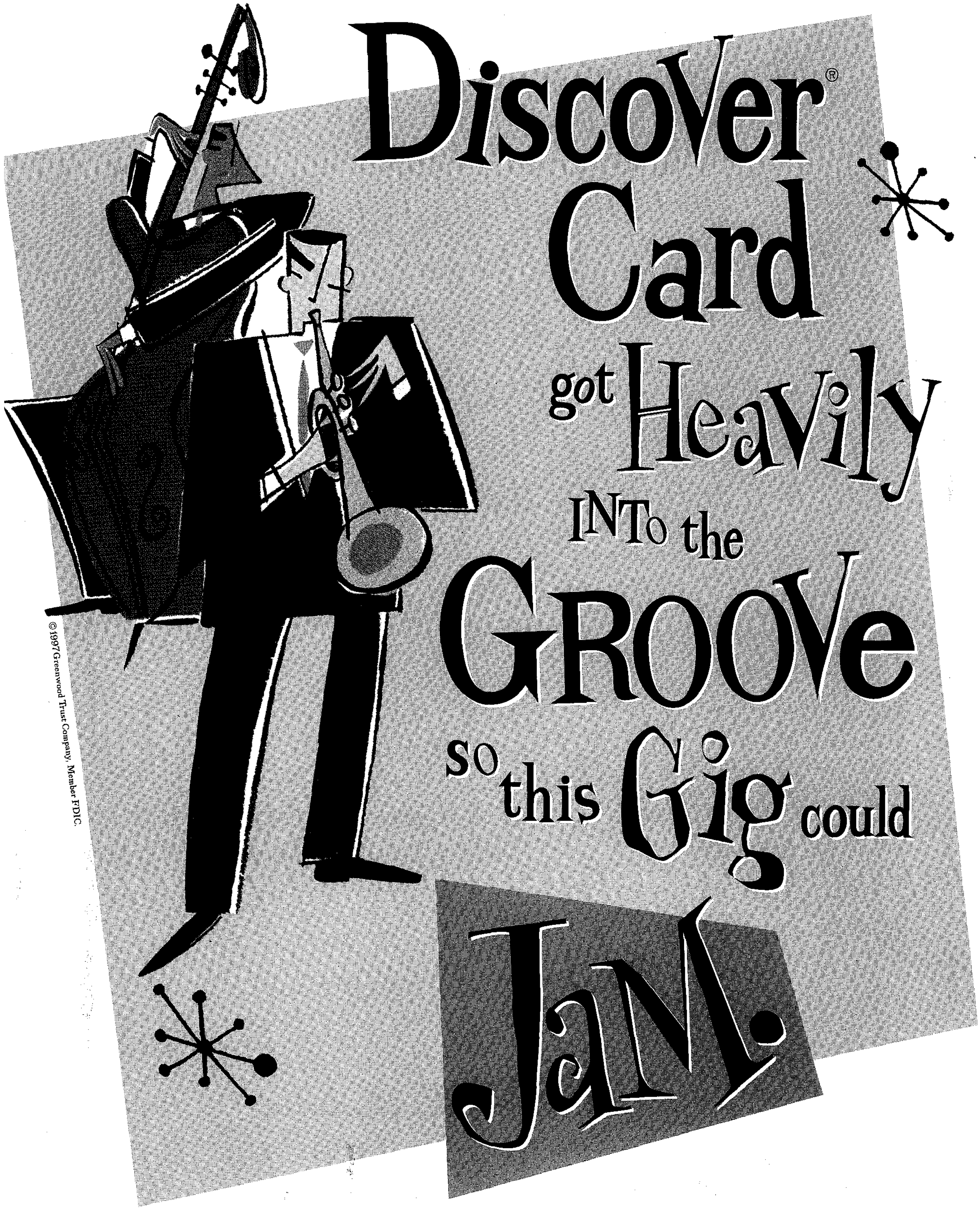


olutions to last week's puzzles appear on page 90.

Greetings, Clients!

The annual Flacco New Year's bash finds Sandy in a perhaps excessively expansive mood.


BAD PUBLICITY
BY LARRY DOYLE & KYLE BAKER
A TOAST!
TO MICHAEL, THE KING OF POPS! IMPENDING FATHERHOOD LOOKS GOOD ON YOU; YOU'RE ACTUALLY GLOWING!
TO KATHIE LEE! SEE, I TOLD YOU THAT WHOLE CHILD-ABUSING SLAVE-LABOR THING WOULD BLOW OVER! AND FRANK, KEEP HANDING OUT ENVELOPES OF CASH ON THE STREET AND YOU'LL BE BACK ON TV IN NO TIME!
TO DICKIE MORRIS! PUT DOWN THAT PUMP; WE'VE GOT PLENTY OF GLASSES!
TO RUDY! THANKS TO YOUR HANDS-ON CRIMEBUSTING, ONLY ONE PERSON IN THIS ROOM WILL BE MURDERED IN THE COMING YEAR!
TO MADONNA, AMERICA'S HOTTEST MAMA! WHAT A POST-NATAL IMPRESSION!
TO JOE KLEIN, THE PRIMARY CULPRIT! YOUR ANON DE PLUME IS SO BOFFO MAYBE YOU SHOULDN'T ADMIT TO ANYTHING YOU WRITE!
TO BRAD AND GWYNETH, GOTHAM'S TOWHEADEST TWOSOME!
TO O.J.! CONGRATS ON YOUR FIRST FULL YEAR AS SINGLE DAD AT LARGE! AND SORRY ABOUT THE STRIP SEARCH AT THE DOOR; EVERYBODY GOT ONE!
TO CONAN! JUST AS I PREDICTED: EVENTUALLY THEY DID GET TIRED OF WRITING ABOUT DAVE AND JAY AND DENNIS AND LARRY AND JON AND TOM AND GREG!
TO DEMI! I THINK I SPEAK FOR A COUPLE OF MILLION AMERICANS WHEN I SAY, "NICE BOOBS!"
TO THE DONALD! I'M THINKING OF A NUMBER BETWEEN ONE AND TEN. I'LL GIVE YOU TWENTY-TO-ONE ODDS!
TO NUTTY EDDIE MURPHY! MAY THE WIND ALWAYS BE OUT YOUR BACKSIDE!
TO GEORGIE STEPHANOPOULOS, THE FRESH PROFESSOR!
TO MR. AND MRS JFKJ! HERE'S HOPING 1997 HEARS THE PATTER OF LITTLE CAMELTOTS!
AND FINALLY—LAST BUT LEAST LEAST—TO BILL AND HILLARY! BILL, MAY THIS COMING YEAR BE AS UNINDICTED AS THE ONE PAST!
TO ALL MY FRIENDS, CLIENTS FORMER AND FUTURE! TO A JOYOUS HAPPY NEW YEAR AND A MERRY CHRISTMAS NEAR THE END OF IT!
1997
1997
1997
VERY NICE, DADDY. BUT I THINK YOU'RE BEING OVERLY OPTIMISTIC ABOUT THE TURNOUT.
HEY, IT'S ONLY 11:45! THESE NEW YEAR'S THINGS DON'T REALLY GET GOING TILL ONE, TWO O'CLOCK!
CRISPIN GLOVER WANTS TO KNOW WHY HE'S NOT ON THE LIST AND ANTHONY MICHAEL HALL IS.
Happy New Year's Event
All proceeds go to the box office of Multiplicity.
LAST STRIP! STOP COLLECTING NOW!


Discover®
Card
got Heavily
INTo the
GROOVe
so this Gig could
JaM.

© 1997 Greenwood Trust Company, Member FDIC.

MUSIC
DISCOVER
STYLE

(Translation: Discover Card is the proud sponsor of Jazz @ Lincoln Center.)

it pays to

Virginia Slims
Lights
Low tar · Filter

If you give us flowers, never tell us what a great deal you got on them.

VIRGINIA SLIMS

It's a *woman* thing.

© Philip Morris Inc. 1996

8 mg "tar," 0.7 mg nicotine av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.